

The Sensory Voyage to Inner Islands

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Master's Thesis

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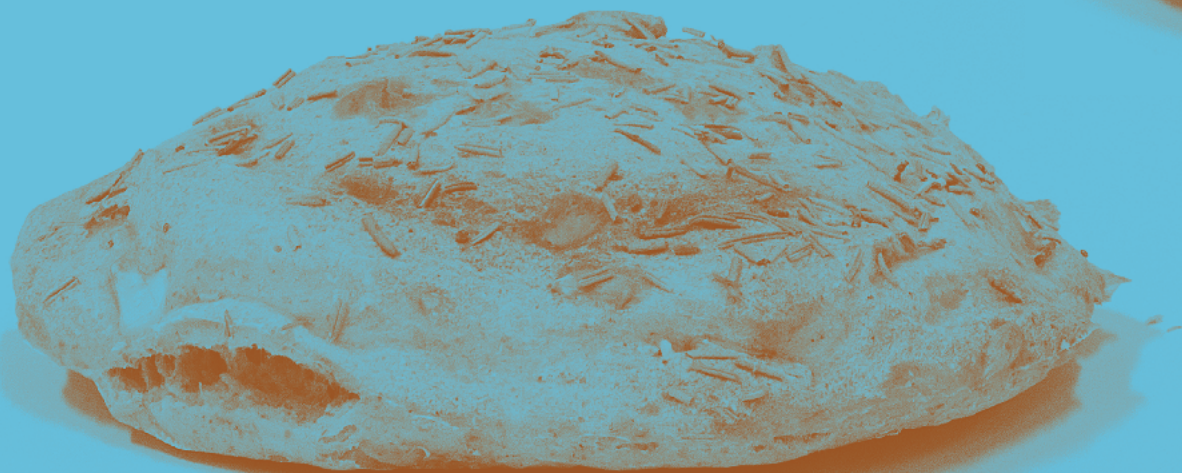
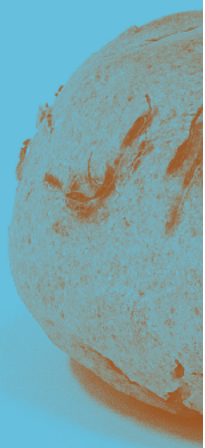
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The Sensory Voyage to Inner Islands

Drawing and making food as imaginative,
multi-sensory storytelling methods
for self-expression and sharing with others





Humans are born storytellers. The visual narrative has been widely facilitated for people to express personal stories and internal feelings. Experiences and meanings are expressed, materialized and delivered to others. This collaborative project investigates the efficacy of the creative, sensory storytelling method to enable self-expression in both conscious and unconscious ways. Drawing and food, both of which are universal concepts, were combined as the major visualising tool. These components facilitated self-expression through the workshop experience in physical, emotional and multi-sensory ways.

Focusing on personal storytelling, this workshop was an attempt to explore the unconscious space of the mind. It borrows from therapeutic methods of projective drawing and expressive therapy. In other words, participants created an imaginative self-portrait in a form of landscape—an island to be specific—with nature as a thematic metaphor. Each mental landscape was in turn transformed into recipe of bread. Bread, as edible self, thus enabled people to materialize their inner selves through making it. Participants shared their stories with others by sharing about and eating each other's bread throughout the entire multi-sensory experience.

The analysis of stories visualized in drawings and in bread, along with participants' feedback, examined participants' feelings of self-expression and how familiar elements (drawing and food) could be used when combined for storytelling in a creative way. As a result of this study, a new form of self-portrait, created by workshop participants, was delivered. By doing so, this project encouraged people to enjoy an emotional experience; focusing on themselves as well as sharing their stories with others.

The contributions to this research is five-fold. Chapter 1 discusses the formulation of research questions based on three parts of my initial interests in an environmental, personal, and social context. Chapter 2 provides theoretical studies and case studies of the following three aspects; stories on self in relation to others; visual storytelling practices of self-portraits; and projective drawing in psychological and in social science perspectives. Multi-sensory interventions for emotional and personalized experience, along with food, were used as communicative medium. Chapter 3 illustrates the explorative design workshop "*Leipäsaari*" from concept formulation to workshop procedure. Chapter 4 presents the excursion of six workshops targeting small-scale groups of participants as well as one large-scale exhibition for the general public. The whole process of the work was documented by using one or more of the following methods: photographs, video, voice recording, project diaries, drawings, website and blog. At the end of the project, in chapter 5, a conclusion is addressed which summarizes the following: overall reflection, limitations of the entire project to evaluate research questions and an overview of future possibilities of this study.

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1

Before the Journey

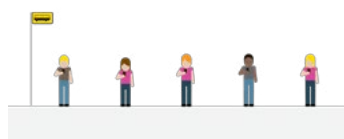
Background and Initial Interests

1

My background is in Product Design. I worked as a Product Designer for three years in Seoul, South Korea, before coming to Finland in 2012. Therefore, I was familiar with employing three-dimensional form and context. My previous works illustrate this where I used differing dimensional elements and sensory experiences by merging them with each other. I explored the design process in which people, as participatory components, completed a design result by connecting to the very individual experiences each one had. In addition, paying great attention to surroundings and daily objects has been a critical source of insight/inspiration—especially in regards to food and nature. These two objects contribute to shape our identity. Given the different living circumstances between Helsinki and Seoul, food and nature has influenced the formation of my thesis topic—both physically and mentally. This participatory design research, set off from two initial interests, gradually formed during my study in Finland in environmental, personal and social contexts.

Environmental Context

Environmental context has to do with the characteristics of Finnish circumstances: personal space and a wealth of nature. Physically and most obviously, Helsinki is a far less crowded city where personal space is highly respected. Seoul, Korea, where I was born and grew up, has five times greater the population density as Helsinki. This literally yields more personal space between individuals. The importance of physical distance is even stated under the “Being Finnish” section in Aalto University online study guide (2017). Some say that a minimum of an arm’s length of personal space should be expected for Finns to feel comfortable. The country-themed emojis, which were created by the Finnish Foreign Ministry—aimed to explain Finnishness—includes ‘Bus Stop’ illustration. In this, Finns are shown as evenly-scattered people waiting at the bus stop (The Ministry for Foreign Affairs of Finland, 2017) [1]. This privacy in public space is additionally epitomized in a single-person benches seen throughout parks of Helsinki [2].



[1] Bus Stop: Finns respect the privacy and personal space of others, and expect the same in return.



[2] Single bench in the park in Helsinki.

The loosely packed spaces are filled with Finnish nature. Easy accessibility to nature has led me to be interested in the interrelationship between the human and his surroundings. The abundance of forest and islands in Finland has enabled me to explore my environmental circumstances through a variety of activities—such as wandering, running, cycling, swimming, drinking, smelling, berry-picking, investigating, meditating and getting lost. Contact with nature deeply shapes

the means of perception according to Robert MacFarlane (2015), a British academic and travel writer. He also states in *Intelligence Squared Talks* that “our minds, and our moods, and our imaginations, and our identities, are influenced by the textures, and the weathers, and the forms, and the slopes, and the curves and the creatures remembered and actual of the places we inhabit (Macfarlane, 2012).” I have come to enjoy the discovery of small pleasures by interacting with nature—both directly and indirectly.

Personal Context

“Self” is the main inspiration of this research in a personal context. The long, dark Finnish winters were harsh. It, however, provided me plenty of speculative time alone. Trips alone—for a week, ten days, or forty days—offered me bearable amount of solitude. Five years of living in Helsinki, however, as an introvert who do not enjoy parties, has trained me to get used to doing things by myself. In the first few years, friends used to pity me when I spent weekends on my own. Eating alone is nothing rare for me anymore. People who prefer “alone time” to socialization are often seen in a negative way. As opposed to this view, two Finnish words display an interesting attitude to the anti-social people and introverts—*kalsarikännit* and *ujo*. *Kalsarikännit*, also included in the set of 56 national emojis, refers to getting drunk at home alone, wearing underwear with no intention of going out (The Ministry for Foreign Affairs of Finland, 2017) [3]. It has nothing to do with sadness or being miserable, but rather bears neutral meaning about Finnish culture. *Ujo* means shy but it also implies something neutral, even positive; in contrast to the negative connotations that are common in many countries (Booth, 2014, p. 240). Solitude, in comparison to loneliness, is an important part of Finnish social life. This value of aloneness led me to consider the approach to achieve “positive solitude,” which helps to raise self-awareness. Needless to say, I sometimes suffered from negative feelings: continuous low mood; loss motivation; feeling guilty doing nothing; and having low self-esteem. As a foreigner, I felt like I was floating around without direction or a sense of “rootedness.” Therefore, the positive perspective on time-focusing-on-self has become the center of this project which is supportive of self-discovery and self-awareness.



[3] *Kalsarikännit*: the feeling when you are going to get drunk home alone in your underwear with no intention of going out.

Social Context

In a recent trend in single society, I found some attention was needed in regards to the value of individuals. The increasing number of people

living alone is not an uncommon social phenomenon as before. In the case of American adults, within only fifty years the population of single person households has doubled. One out of every seven adults live alone (Klinenberg, 2014, p. 15). This is also a prevailing situation in European countries. A recent article from IPS News (2017) showed that more than 40 percent of residents are reported as one-person households in Denmark, Finland, Germany and Norway in 2015. Furthermore, in the closest case of Finland, roughly one in two citizens in Helsinki lives in single person household (City of Helsinki, 2017).

Despite this escalating culture of solitary life, the significant capacity for time spent alone is often overlooked (Klinenberg, 2014). We live in the world of constant connection and collaboration. The ubiquity of the Internet makes us think that we are not really alone when we think we are. Social networks have made us to feel together even when we are physically apart. Teamwork and collaboration are regarded as common, necessary means for productive results in most of our institutions—at work and school. On the other hand, working in collaborative process during my study, I often felt the need of time for myself to contemplate, organize my thoughts, and wrap up each phase of processes. The significance of time on our own for self-discovery has been emphasized by cultural analyst Sherry Turkle in her TED talks “Connected, But Alone?” as follows:

“You end up isolated if you don’t cultivate the capacity for solitude, the ability to be separate, to gather yourself. Solitude is where you find yourself so that you can reach out to other people and form real attachments. When we don’t have the capacity for solitude, we turn to other people in order to feel less anxious or in order to feel alive. When this happens, we’re not able to appreciate who they are.”
(Turkle, 2014)

All in all, I became interested in the balancing the concept of being “alone” and “together” at the same time, eventually leading to my focus on individuals (self) in order to live with others (selves).



Formulation of Thesis Topic

2

Each of the three starting points in personal, environmental and social aspects is in turn was narrowed down to the following three elements to formulate the topic of this research: individual for self-awareness and self-expression; nature as motif and metaphor; and food as an socializing method for communication.

Firstly, this research intends to apply artistic methods to empower the value of individuals. It closely examines personal stories of self. “Self” as the starting point is investigated. What do we tell about ourselves? How do our personal stories reflect aspects of ourselves? What sort of storytelling tools support self-awareness and self-expression in a creative way?

Secondly, nature became the centralizing the motif/metaphor of this project. Since solitude experienced in natural settings is commonly related to self-reflection and meditation, it seemed to lend a positive effect on the project—“the self” in a natural environment. Also, my personal trips to remote nature and islands inspired me to enjoy the positive feelings of being isolated/solitary. However, I did not want to limit the involvement of nature—directly nor indirectly. It could have been utilized as content as well as context. It could act as an inspiration to begin self-discovery or as a means to visualize self-expression.



[4] Nature became the centralizing the motif/metaphor of this project.



Lastly, the goal of this initiative was not only to support self-awareness but also to connect people. Therefore, another element that facilitated social engagement of individuals seemed to be needed. This was because stories of individuals become powerful when delivered and shared with others. Through my previous food-related projects, I also have an interest in food as an expressive, multi-sensory, visualizing tool that is also universal to human life. Dealing with food is very personal experience that involves consuming through the entire senses. Food experiences help to shape personal memories/stories, yet it is a social activity that embodies culture and identity as a society. As stated by Fischler (1988, p. 275), “food is central to our sense of identity (...) in that any given human individual is constructed, biologically, psychologically and socially by the foods he/she chooses to incorporate.”

Research Question and Objectives 3

These initial interests led me to collaborate with Jungae Seo and Suhyun Park, two Master's Degree students of Product and Spatial Design at Aalto University. With a common interest in food and nature, this project was initially produced as an experimental journey that began where each of us used different lenses to focus with—personal storytelling, food design and community design. The concept formulation and project development was a collaborative work where the three of us were equally involved in juggling ideas, testing prototypes and establishing the structure of the workshop. As far as who acted in the facilitator's role during the workshop, June mainly led the workshops as a host, Su took on the role of assistant as a sub-host, and I was in charge of documenting the process and the visual results—drawings and bread. The following writings are my own views, mainly on multi-sensory visualizing tools which combined drawing and food for storytelling.

This research set out to answer following questions:

- 1) How can multi-sensory storytelling enrich the experience of self-expression that transcends the verbal/linear narratives conventionally used?
- 2) How can a creative activity support personal time, focusing on self without producing feelings of isolation and raise self-awareness in a universal way?

The research process and artistic practice aims to:

- 1) understand visual storytelling in relation to “self” in conscious and unconscious ways. It also examines how it is related to self-awareness and self-discovery.
- 2) suggest a fun, creative way to express self by combining universal/global methods accessible to everyone—drawing and making food.
- 3) build a concept of an experimental/explorative workshop that enables sensory-based, self-expression.
- 4) encourage people to enjoy emotional time focusing on themselves as well as sharing their stories with others.
- 5) use this research as the basic map on which further (extended and multidisciplinary) research can be built.

Research Methodology 4

This study had been explored as participatory action research where an experimental art/design workshop was used as the main tool for collecting data and experimenting the artistic practice. In formal research in art and design, three types of practice could be involved: individual creative activity; facilitation and dissemination; and collaborative activity (Gray and Malins, 2004). This study is concentrated between the last two activities. We employed a wide range of roles throughout the project as practitioners, facilitators and participant observers. We created artistic activity as a means of self-expression that engaged drawing and food; encouraged emotional experience through a series of participatory workshops; and observed participants’ reactions and visual results. Eventually, we analyzed the effectiveness of the workshops for raising self-awareness through multi-sensory interventions.

To conduct this research, following methods were involved in the project:

- 1) Theoretical explorations: conducting theoretical exploration beginning with storytelling on self, narrowed down into three parts. The parts consist of storytelling on self; conscious and unconscious visual storytelling on self; and multi-sensory communication in arts and design, ultimately focusing on food.

2) Participatory Workshop: developing a concept of the participatory workshop to explore drawing and bread making as multi-sensory, storytelling tools. This would enable people to enjoy reflective time, focusing on self and sharing stories with others in more emotional, personal and creative ways.

3) Participant Observation: observing the way people build personal stories on self and react in each phase of the workshop through video and photographic documentation.

4) Feedbacks and discussion: gathering feedback and thoughts from participants regarding the process of workshop and their experience.

5) Visual analysis of the narrative outcome: collecting verbal and visual results and exploring the distinctive patterns by qualitative and quantitative analysis and mapping.

2

Defining the Subject Matter

This chapter begins with an introduction of personal stories as the main subject in relation to others. The meanings of stories on “self” are addressed. How stories construct a sense of self when told stresses the significance of others in the following artistic practice. The two main tools for communicating personal stories, that raised self-awareness by drawing as visual storytelling practices, were primarily investigated through self-portraits and projective drawing in psychological and social science perspectives. Thus, conscious as well as unconscious aspects of self were considered in the mental landscapes of people. Multi-sensory interventions, finally resulting in food, were used as the other main communicative medium to enrich emotional, personalized experience of self-expression.

1.1. Personal Stories and Narratives

General Definition

Humans are born as storytellers. Storytelling has been used a basic, yet significant communication tool. Stories or narratives enable people's feelings to be expressed, experiences and meanings to be expressed, materialized and delivered to others (Bamberg, 2012; De Fina, 2003; Bamberg, Da Fina & Schiffrin, 2007). For centuries, storytelling has been involved in a wide range of studies and in every aspect of life. Therefore, the definition of narratives varies depending on fields and researchers. Some emphasize time-ordered events, with a plot and characters. Others stress the cultural nature of narratives for sharing wider social meanings (Hall & Powell, 2011). In general, people tell a "story" in a "narrative" form to deliver what happened—or what is imagined to have happened—through characters in space and time (Bamberg, 2012). In academic meaning, however, both terms mean the same thing except the more academic connotation of "narrative" (Miller, 2011). Stories can range from personal or historical to fictional or nonfictional. In regards to genre and static—verbal or written text—stories record dynamic physical and sensorial activities. This changes by means of delivery. In terms of the prodigious variety of genres, literary scholar Roland Barthes remarks as follows:

"Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (...), stained glass windows, cinema, comics, news item, conversation."

(Barthes, 1977, p. 79)

Given the communication methodology, the list becomes more extensive. Brockmeier and Carbaugh indicate that:

"Narrative texts (...) include[s] visual, auditive, and three-dimensional sign systems, both static and dynamic—such as physical activities like dance and sport events, artifacts of remembrance like memorials and museum displays, social rituals like funerals and public ceremonies, and other cultural phenomena like fashion and landscape design."

(Brockmeier & Carbaugh, 2001, p. 4)

Theoretical discourse in story and narrative can easily be found in

social science disciplines, such as history, anthropology, folklore, psychology, sociolinguistics, communications and sociology. Riessman (2008) addresses the history of narrative study that emerged in the early twentieth century followed by the rapid development in the mid-1980s with challenges to realism and positivism. Prior to the 1960s, following the realist tradition, scholars examined life histories and documents to examine the experiences of a variety of groups on large scale. In contrast to the macro-level perspectives on social relations, social studies gradually focused on the human individual and consciousness. “Story” and “self” began to be investigated to examine the way “selves” were constructed in various contexts. The large movement was shaped by the growing popularity of autobiography in literature and new “identity movements,” highlighting the history and stories of marginalized people. In addition, it was the late twentieth century when therapeutic approach on personal life and stories had emerged through various kinds of therapies in psychology.

Personal Narrative: Stories on Self

To be more specific, taking an anthropological approach to stories and individuals, this study largely focuses on personal narratives while simultaneously exploring self-expression and self-awareness in connection with the field of social science and psychology. Ochs and Capps (2001) characterize stories on self as “a way of using language or another symbolic system to imbue life events with a temporal and logical order (p. 2).” These forms of personal narratives, in general, emerge once children develop the ability to talk—even with a couple of words (Reese, 1999). Therefore, placing the emphasis on a basic story about self, a short self-introduction for example, allows this study to be investigated on a greater scale with diverse selves. In addition, the modern explosion of social media has contributed to build an increasing interest in shaping and sharing stories about self. People share innate desires to share stories which involve emotional stimulation and self-actualization (“Content sharing,” n.d.). Therefore, I found this study relevant to people’s common interests and assume, in general, that the range of participants can vary.

1.2. What Personal Stories Tell About Self

Personal stories tell about life. As Paul Ricoeur argues, life itself is “a cloth woven of stories told (Kearney, 1996, p. 181).” He states that the constant building of the perception of self that is an ongoing process

of the stories perpetually told around ourselves. Even though people frequently do not notice the aspects of themselves that are reflected in personal narratives, what we tell embraces the multi-dimensional parts of self—or selves—layered human thought and imagination.

Firstly, stories reflect subjective perspectives on events and experiences. In narrative theories of identity, the way we see, interpret and react to happenings significantly influences the establishment of self-concept (Reese, Yan, Jack & Hayne, 2010). Examining and reinterpreting what has happened or what is happening in our head enables the transformation from memories to perspective; happenings to meaning; and the abstract to the concrete. Secondly, stories facilitate the emotional expression and empathic sensibility. Understanding someone's real feelings and emotions by observation is not easy. That is the reason why the narrative approach in mental health and psycho-analytics is crucial in order to understand the negative mental states of subjects, such as illness and trauma, with the therapeutic purpose ("Why Art Therapy Works," 2016). Lastly, stories lead to the construction of self through interaction with others. As "storytelling" indicated by the term, "stories", are multi-layered aspects of self—or many selves—that are supposed to be told to someone. Therefore, selves are constituted through interaction with others (Mead, 1934). The interpersonal process of self-awareness should be shaped by involvement of others, since we understand each other through sharing stories about ourselves- as well as heard from others (Reese et al., 2010).

1.3 (Co-) Constructed Self in Relation to Others

When it comes to self-construction through narratives, Jerome Bruner supports a view of "the self not as a static and fixed entity, but a social construction that emerges mainly in narrative form (De Fina, 2003, p.17)." Regarding self-construction as a form of narrative art, Bruner (2003) emphasizes the two anomalous aspects of it—the inside and the outside. The inside source comprise of memory, feelings, ideas, beliefs, subjectivity. He states "a part of its 'insidedness' is almost certainly innate and species-specific in origin, like our irresistible sense of continuity over time and place, our postural sense of ourselves, and the like (p. 210)." However, he emphasizes the outside sources that are much more shape self—based than on the apparent esteem of others. The myriad expectations that emerge in our minds originate from the culture from which we reflect ourselves. He further explains that:

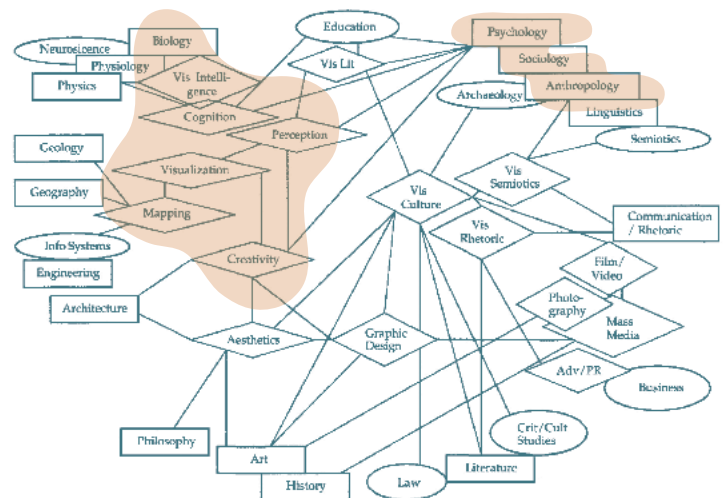
“Telling others about oneself is, then, no simple matter; it depends on what *we* think they think we ought to be like. Nor do such calculations end when we come to telling ourselves about ourselves. Our own self-making narratives soon come to reflect what we think others expect us to be like.”
(Bruner, 2003, p. 211)

For this reason, the workshop process involved two components—one focusing on self and the other facilitating communication with significant others.

Visual Storytelling on Self 2

Visual storytelling can take a wide range of forms. In terms of the exhaustive field of visual communication, Moriarty and Barbatsis (2005) deconstruct and reconstruct the transdisciplinary field of visual communication by mapping it with the metaphor of the rhizome [5]. The primary components of visual communication are listed as follows: 1) visual intelligence, cognition, perception; 2) visual literacy; 3) graphic design, aesthetics; 4) visualization, creativity; 5) visual culture, visual rhetoric, visual semiotics; 6) professional performance through various media.

Focusing on personal storytelling that generates self-expression and self-awareness, this study primarily investigates creative visualization with regard to psychology, while simultaneously taking an anthropological perspective. Pimenta and Poovaiah (2010) define “visual narrative” as “a visual that essentially and explicitly narrates a story”



[5] A rhizomatic map of visual communication by Moriarty and Barbatsis.

with three necessary notions as follows:

Visual signifies – something that can be seen using the human eye.

Story signifies – a series of events linked by causality, temporality or sequence or the order of occurrence.

Narrative signifies – the act of telling a story or the story itself or the order of presentation.

(p. 30)

He further defines that visual stories—synonymous with visual narrative or narrative images—are characterized by 1) the presence of a story, 2) the visual constructed with the idea of communicating a story, 3) a presence of character (participants), and 4) the own universe that can be real or imagined. Concerning the emphasis of this study on personal stories, the application of visual narrative has actively been investigated as a form of self-regarding art. I would like to draw attention to two types of visualized self—self-portrait and projective drawing for both conscious and unconscious investigation.

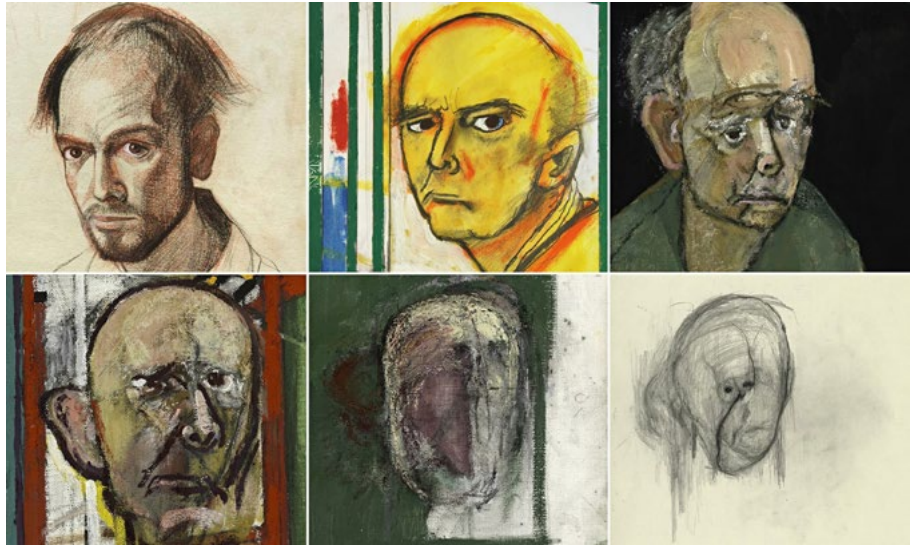
2.1. Conscious Visual Stories on Self—Artists' Self-Portraits

The process of creation draws on self-expression. When we create visual materials, from ordinary scribbles to professional art pieces, decisions we make throughout the process originate from our inner world—consciously and unconsciously. In particular, an artist's creative process requires the entire focus on “all emerging physical relationships, mental nonmaterial relationships, plus the relationship to personal intentions and goals (Smith et al., 2004, p. 6).” In terms of inward investigation, discovery, analysis, and self-portrait can be an interesting case of visual storytelling on self, as Cederbom (2009) argues in her doctoral research. She addresses examples of visual, autobiographical stories created by legendary painters in order to seek their inner reality: Rembrandt, Frida Kahlo, and Cezanne are cases in point. According to her research, Rembrandt investigated his physical appearance, as well as inner world, by creating sequential self-portraits that account for ten percent of his work [6]. This series of visual monographs was an ongoing quest in the search for his own identity (Chapman, 1992). Frida Kahlo's inner world was visualized as a result of her efforts to the communicate with her conscious self and subconscious self (Chadwick, 1998) [7]. Endlessly asking “Who am I?” as the core question, Kahlo's self-portraits consist of physical

[6] *Self Portrait with Beret and Turned-Up Collar* (1659) by Rembrandt.

[7] *The Two Fidas* (1939) by Frida Kahlo.





[8] Details from William Utermohlen's self-portraits, the first, made in 1967, the rest from 1996 the year following his diagnosis of Alzheimer's disease, to 2000, charting his decline.

[9] *Self-Portrait with a Palette* (1890) by Cezanne.

and psychological struggles, illustrated by extremely emotional expressions in the combination of reality and imagination (Cederbom, 2009). The visually-storied self from Cezanne's self-portraits also feature both outer appearances of the inner soul. In his work, *Self-Portrait with a Palette*, for example, the artist's twofold perception is represented by his foreshortened gaze—one inward and the other outward (McPherson, 2001) [9]. To illustrate a recent example of self-reflection in self-portraits, William Utermohlen's work is a case in point [8]. Utermohlen is an England-based artist who was diagnosed with Alzheimer's disease. His final series of self-portraits visually demonstrated the chronicle of his altered self as he struggled with the gradual loss of his mind over the course of five years before his death in 2007 ("Artist with Alzheimer's," 2014).

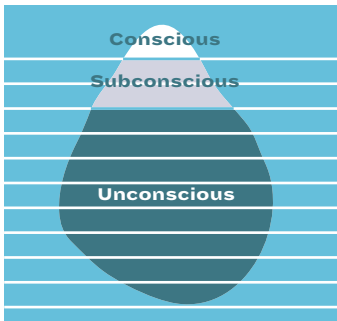
Despite the expressive, explorative feature of self-portraits, drawing oneself as the main task of the project can limit engagement and participation in a workshop setting. People easily show hesitation in artistic creation due to their perceived lack of creative or artistic skills when it comes to conscious activities where they expect to achieve tasks with a certain level of quality (Malchiodi, 2013). For this reason, an indirect approach of visual storytelling was necessary to heighten the freedom to express personal stories and self.

2.2. Unconscious Visual Stories on Self—Projective Drawing

Unconscious visual storytelling on self has been used in psychoanalysis and social science mainly for a therapeutic purposes. Projective methods refer to tests designed to lead people, in response to ambiguous stimuli, to express their inner world, hidden feelings, and internal conflicts. This approach to reveal unconscious emotional aspects of a person is considerably grounded on the theories of Sigmund Freud and Carl Gustav Jung. Malchiodi (2013) explains the as follows:

“The theories of Freud and Jung supported the idea that art expression and images have an important place in psychiatric evaluation and treatment. Freud posited the existence of an unconscious mind and an inner world of meaningful fantasies and dreams, while Jung believed in universal archetypes and symbols and explored his own psyche and that of his patients through art expression.”

(Malchiodi, 2005, p.16)

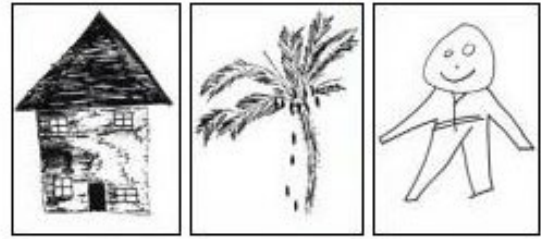


[10] Freud's topographic model.

Focusing on drawings, pictures and metaphors, as Diem-Wille (2001) argues, Freud's topographic model refers to the significance of visual stories that “show a person's emotional state of mind much better than verbal definitions or descriptions (p. 119) [10].” According to Freud, human mind is composed of three levels: conscious, preconscious and unconscious from top to bottom as displayed in figure. x. He characterizes the interacting structure of these three aspects of human mind as follows:

- 1) Conscious (small): All the mental processes of which we are aware.
- 2) Preconscious (small-medium): Thoughts and feelings that a person is not currently aware of. Ordinary memories that can be readily brought into conscious.
- 3) Unconscious (enormous): Mental processes that are inaccessible to consciousness but that influence decisions, feelings, or behavior. The primary source of human behavior.

Based on this theory, Diem-Wille asserts that “in ‘imaginative’ or ‘creative’ products, such as works of art, storytelling or drawing, instinctual wish-fulfilment may be permitted, whereas they would not otherwise be allowed access to consciousness (2001, p. 121).”



Propelled by this contribution of Freud, projective drawing methodology aims to visualize the dynamics of the individual by revealing the unconscious, unobservable state of mind. To begin with, House-Tree-Person drawing (Buck, 1948) is the most standard, popular method among others [11]. The characteristic of the technique and the role of chosen figures to be drawn are described by Killian (1984) as follows:

“The H-T-P technique was designed to foster projection, and through the interpretations of drawings to assess an individual’s efficiency, sensitivity, maturity, flexibility, personality integration, and level of interaction with the environment by allowing subjects to paint a picture of their world where each drawing is assumed to represent aspects of a self-portrait. (...) The House, the Tree, and the Person were selected because they are familiar, can be easily drawn, and promote open dialogue with all ages and personality types.”

(Killian, 1984, pp. 343-344).

Thus, Buck assumed that subjects would project a symbolic, self-portrait into house, tree, and person, respectively interpreted by their intra-familial relationships, environmental relationships and interpersonal relationships (Killian, 1984). In order to achieve this, the universal quality of subject figure is one of the key factors required for the interpretative process of projective drawings to generate deeper understanding of subjects.

Variations and the Universal Quality of Figures Drawn

A multitude of variations with additional conditions have arisen from the early projective drawings, enabling researchers to investigate diverse aspects of the subject’s world with a specific focus. Killian (1984) outlines some researchers who established specific situation/circumstance settings of figures drawn. For instance, Diamond implemented a story combined with the H-T-P projective technique where the personified three figures had the ability to talk each other in order to involve individual’s perception of self with regard to



[12] Draw-A-Person-In-The-Rain.

[13] Life-Size-Body drawing.

[14] Non-Exist Animal.

[15] Malicious Animal.

relationship. The Draw-A-Person-In-The-Rain devised by Hammer also adopted unpleasant environmental conditions to observe the subject's reaction to negative situations [12]. Others manipulated elements used for drawings, for example, the size of paper used. The Life-Size-Body drawing designed by Malchiodi (1990) facilitated the physical connection and energetic investment of participants by inviting them to the original Draw-A-Person test in actual human scale [13]. As a result, child participants demonstrated more active participation and more projective drawings derived than from the association with the similarity in size with themselves. Another interesting projective technique which engaged participant's imagination utilized open-ended questions. Most-Unpleasant-Concept-Test by Harrower instructed subjects to describe the most unpleasant thing possible from out of their imagination. The Levy and Levy's case of Animal-Drawing-Story combined animal as a thematic figure with an imaginative story through which the subject could create any animal, pet name, kind of animal and additional story about it.

Imaginative Themes for Creative, Obvious Expression

To maximize imaginative expressions of self, some tasks required subjects to visualize a fictional object. M. Dukarevich (Venger & Morozova, n.d.) devised the Non-Exist Animal Test with tasks to build stories about the life of a made-up animal [14]. Some questions followed to enable detailed description, such as the appearance, habits, living circumstances and relationships with others. Furthermore, Venger and Morozova (n.d.) specified the desired information into "Malicious Animal" [15], "Unfortunate Animal," and "Happy Animal." By setting the additional attributes to the animal, subjects project their own feelings or tendencies according to what they used: aggressive tendencies and threat reaction for "malicious;" depressive tendencies and negative feelings for "unfortunate;" and the values or desires for "happy." They asserted that the unconditional theme

of drawing benefits more freedom to express and more obvious visualization of subject's inner world compared to usual theme of a person or a tree. Also, the fictional qualities of the made-up animal, to some extent, relieve the pressure of participants from the evaluation of drawings based on standard of properly-drawn figures. Moreover, people can visually emphasize certain features by exaggerating or omitting parts of a body based on their own imagination.

As a means of visual storytelling, projective drawings visualize self-portraits of the inner self. This technique features the advantage of relatively easy self-expression in conscious as well as unconscious levels of the human mind (Diem-Wille, 2001). Also, participants could be provided the possibility to tell their stories in visual ways that lacked in verbal communication. Therefore, these techniques can be adopted as a good source of expression for the workshop even though the scientific limitations on the validity and reliability of projective drawings should be acknowledged (Ackerman & Kane, 2005). As the term states, however, it is primarily dependent on two-dimensional expression when it comes to the methods of storytelling on self. The sense of sight, from the participant's perspective, is the most activated sense; even though physical expressions of subjects are included in observation and analysis from the researcher's perspective. Malchiodi (2013) emphasizes the strong association of human mind with multi-sensory experiences as follows:

“Because thoughts and feelings are not strictly verbal and are not limited to storage as verbal language in the brain, expressive modalities are particularly useful in helping individuals communicate aspects of memories and stories that may not be readily available through conversation. Memories in particular have been reported to emerge through touch, imagery, or carefully guided body movements.
(Malchiodi, 2013, p. 9)

Therefore, integrated, sensory-based interventions needed to be involved in this project to enrich the experiences and personal stories beyond visual expression. In regards to multi-sensory storytelling, I will further discuss the field of therapy—expressive therapy in particular—in the next section. The major reason for focusing on therapeutic methodologies is primarily based on the process and methods to encourage self-expression and for raising self-awareness. The therapeutic efficacy may be merely considered.

Multi-sensory Communication and the Edible Turn 3

Multi-sensory interventions have been involved in a variety of fields, particularly in arts and design. Different senses empower the benefits of enriching experiences, while evoking emotional as well as physical interactions. Heywood (2017) comments not only on the important role of the “dominant” senses—vision, hearing and touch— but also on the supposedly “inferior” senses of smell and taste in the practices of the arts and design:

“Of course, the proximal senses of smell and taste, although central to aspects of cultural life, for example, in cooking and the use of fragrances in everyday and ritual settings, have frequently been taken to occupy lower positions in the sensory hierarchy of Western, and now an increasingly global, culture. (...) The result is the recent tendency to bring the supposedly inferior, less ‘intellectual’, senses into the scope of research and reflection, a move exemplified by the vigour and range of recent sensory studies research. Of particular importance is the capacity of artefacts and events, in and through which the senses achieve prominence, to accrete, amplify and transmit meaning, including the reflexive question of the meaning of the senses themselves, their significance and place in human life.”

(Heywood, 2017, pp. 1-2)

[16] *Untitled (Free)* by Rirkrit Tiravanija at 303 Gallery in New York (1991). The artist converted a gallery into a kitchen where he served rice and Thai curry for free.

[17] *Soundings: A Contemporary Score* was MoMA's first major exhibition of sound art (2013).

[18] *The FEAR of Smell — the Smell of FEAR* at MIT's List Visual Arts Center by Sissel Tolaas (2006). It explores how the body uses varying physiological states to communicate different moods—focusing on body odor elicited by fear.



[20] Tools for Therapy by Nicolette Bodewes.

3.1. Benefit of Sensory-Based Approach—Emotional and Personalized Experience

A radical sensory shift, for instance, can be seen even in museums where the role of vision had been dominant in experience of audience. Illustrating an increasing number of today's art museums and exhibition attempts to incorporate the non-visual senses, Heywood (2017) argues that experience in museum is a decidedly multi-sensorial environment. He mentions a quote of Tony Bennett "a museum visit can be equally considered a kinetic action, not simply a visual one. He illustrates a number of examples of exhibitions that highlight certain senses other than sight, such as a thorough research of olfactory design, sound-based artworks, and gastronomic events with edible materials [16-18].

The sensory-based approach has also facilitated the emotional and personal experience in design artifacts. Integrating multiple senses into design artifacts, designers intend users to respond both physically and mentally to products. They aim to stimulate each user's personalized experiences by evoking emotional feelings, showing personal thoughts, and experiencing empathic communication. Therefore, it facilitates users to engage in understanding others, to improve mental health, and to deal with sensitive topics. Such would include disability and marginalized people through non-verbal communication. For example, Heeju Kim's kit of three tools using tactile, visual and auditory senses help users better understand autism [19]. Motivated by her older brother with autism, Kim utilized a set of six unfamiliar shaped candies to help people to experience an autistic person's way of pronunciation; an augmented reality headset connected to smartphone manipulate user's visual perception; and magnified, distorted noise from a pair of headphones represent the difficulty with blocking ambient noise of people with autism ("Empathy Kit," 2017). Nicolette Bodewes' Tools for Therapy suggests a communication kit for people to express their thoughts and feelings [20]. Inspired by her own experiences in psychomotor therapy and creative therapy, visualizing the landscape of mind can be achieved by placing a set of blocks in different shapes and materials on tracing paper, playing with them as metaphors to represent various contexts, people, feelings or thoughts ("Tools for Therapy," 2016).

Heywood (2017) remarks the relationship between personal/individual stories and sensory experience as follows:



“The sensory aspects of arts and design are not addressed finally to the receptive but isolated individual as sources of hedonistic pleasure with a capacity for market exploitation or social control. (...) Outlook and working practices of the arts and design attest, the ‘mind’ should not be seen as property of the brain once it has reached a certain level of neurological complexity, but as flowing out and back through the body into the social and cultural world. The arts and design typically supply concrete vitality to cultural forms but also offer critical, sensory reflection on their meaning and qualities.”
(Heywood, 2017, p. 24)

3.2. Enriching Self-Expression—Expressive therapy

In terms of storytelling, multiple modes of narrative also strengthen static, text-based stories equipped with different sources of sensory information. Integrating different expressive capacities with sensory information contributes to activate more parts of brain than text alone, enhancing people’s ability to more active communication. It thus encourages people with difficulties in solely text-based communications (Haron, Sabri & Jamil, 2014). In addition, neurobiological researchers, such as Siegel (2012) and Teicher (2000), remark that the balance of emotional stimulation and verbal exposure are required to develop both right brain and left brain respectively. Sensory-based interventions can maximize trauma supports. Mind well-being is achieved because of right-left brain integration.



Therefore, a combination of sensory experiences through artistic activities organically emerged in order to be employed as therapeutic methodologies—expressive therapies. Also referred to “creative arts therapies,” Malchiodi (2013) defines these therapeutic methods as the usage of arts and play in addition to verbal interventions. In comparison with projective drawing as single-method-driven therapies, these approaches utilize diverse sensory modes of expression, such as art, music, dance/movement, drama, poetry and play [21-23]. Thus, participants are provided multiple methods for sensory-based expression and encouraged in a process of both mental and physical engagement. All of these therapies feature self-expression, active participation, imagination and mind-body connections (Malchiodi, 2013). Natalie Rogers (1993) put forwards other theoretical approaches

[21] Music therapy.

[22] Sandplay therapy.

[23] Improvised piano music and emotional art therapy.

that were based on the person-centered perspective. Highlighting an individual's innate demand for creative capacities, she suggested exercises designed to solely support a person's creativity, self-awareness, and self-empowerment without analysis and judgement from therapist's perspective. Specifically, she draws attention to the serial process of self-exploration from one art form to another, through which "our journey inward (p.43)" is enriched. For example, The Big Doodle features the transition of self-expression between art, writing and sound. Participants begin with big air-drawings that involve physical movement as though dancing. They then make doodles on paper, humming and singing throughout the process, and further describe a couple of doodles chosen by themselves in art or writing. Finally, expression occurs via movement or sound, laying emphasis on playing around with different forms of expression. Rogers suggests that:



"By moving from art form to art form, we release layers of inhibition that have covered our originality, discovering our uniqueness and special beauty. Like a spiral, the process plumbs the depths of our body, mind, emotions, and spirit to bring us to our center. This center or core is our essence, our wellspring of creative vitality."

(Rogers, 1993, p. 43)

Despite the clinical purpose that the term "therapy" implies, the aim of expressive therapists also is to facilitate a subjects' discovery of personal meaning and understanding (Malchiodi, 2013). Malchiodi states that:

"Because thoughts and feelings are not strictly verbal and are not limited to storage as verbal language in the brain, expressive modalities are particularly useful in helping people communicate aspects of memories and stories that may not be readily available through conversation. (...) For

some individuals, telling a story through one or more expressive modality is more easily tolerated than verbalization. Individuals can ‘experience’ their story, allowing the practitioner to capitalize on clients’ discoveries. They can use the activity to help them broaden their understandings.” (Malchiodi, 2013, pp. 9-10)

Therefore, the approaches of expressive therapy are highly applicable to design workshops that aim to discover and share personal stories.

In regards to the second medium that combines projective drawing with the person-centered approach of expressive therapy, two qualities should be taken into consideration: a physical material that integrates multiple senses of participants; an expressive form that requires minor artistic, creative skills for active participation. Arts-related activities often encounter passive engagement of participants who have the uncertainty of their artistic capability or show anxiety about self-expression (Malchiodi, 2013). Bringing together my research topic in storytelling about oneself, as well as connecting with others, led me to consider food as tool that would contribute a gustatory experience to the design workshop. Not only would food physically provide fuel for our bodies but it would also bring a powerful source of emotional healing for our mind. Therapeutic methodologies have rarely included gustatory experiences, despite the existence of a wide range of sensory interventions (“Food as Therapy,” n.d.).

[24-25] Food Memoery Workshop by Marije Vogelzang.



3.3. Food for Connection/Communication

The Rise of the Use of Food for Psychological Demands

Food has been widely studied and researched as medium of arts and design. Concerning the emotional, psychological value of food, as a Dutch eating design pioneer, Marije Vogelzang (2017) maintains on her website, “Food is our inner nourishment. It is social glue, a showcase of our identity that can comfort us, reveal memories of forgotten times and hidden places. Food can bring joy, status, sadness, conviviality and connection.” Food provides “edible philosophies of life”, thus we consume it through the most universal way—eating (“Food as Therapy,” n.d.). As opposed to seemingly straightforward action, eating is fundamentally a multisensory experience, simultaneously engaging the senses of smell, touch, sight, hearing and taste. Apart from facilitating emotional storytelling, food also facilitates communication as sharing medium of two features. The universality of

[26, 27] The Restaurant of Order Mistakes.

[28, 29] Brexit Recipes.

food as common ingredients of daily life allows people to gather from diverse ages and cultural backgrounds. In addition, the multitude of regional, cultural and sociological differences regarding food activates enable people to share stories and better understand each other. While preparing and eating food together, people can actively participate in an integrated process of collaboration.



These remarkable attributes of “the edible,” which are rare in materialized arts and design, enables food to be explored as medium for emotional/psychological and socializing demands. Vogelzang’s “Food Memory Workshop (n.d.),” gathered elderly people with personal stories, memories and emotions about life by sharing food and creating edible sculptures [24–25]. Stories about a certain group of people can also be delivered in an intimate way as shown in “The Restaurant of Order Mistakes (2017).” This pop-up restaurant in Tokyo employed, as its waiter staff, senior citizens with dementia who were likely to get orders wrong. The eating experience made people consider the lives of dementia patients and their capacity to function as social members [26–27]. In terms of personal thoughts and stories on more political issue, “Brexit Recipes (2017)” sought to reframe narratives of migrations following the Brexit referendum result. Planning to create a book with 28 recipes, accompanied by interviews and stories of the dishes and of the people involved, they organized a supper event where people shared their thoughts about the issues. The tablecloth was used as sketchpad for free drawing and included a section where participants could vote again—for or against Brexit—in a different way, if necessary [28–29].

Food is an act of communication. As tool for sharing personal stories, food allows us to consider differences in intimate ways. Food acts as an equalizer because everyone requires this necessary ingredient for life—in both body and mind. In addition, the universality of food liberates people from judgement or evaluation because of the varying results they create. Therefore, utilizing the very basic materials which are edible seems to be logical means to connect people through sharing their stories with food. Eventually, self-discovery is encouraged in connection with others.

Theory Application to the Project

4

Based on theoretical exploration, the structure of the project concept was developed in detail. Three major research points entails: visual stories on self; projective drawing practice; and multi-sensory experience of food. These points, in turn, were further applied to theme, tools, and methodology of the project, respectively. More specifically, focusing on visualizing personal stories as the main theme, the main task of the project will be to utilize projective drawing and food making as practice tool in the form of the explorative design of the workshop. The three points will be illustrated in the following section. As I mentioned earlier, the concept formulation and project development was a collaborative work where Suhyun, Jungae and I were equally involved in the process development from ideation to workshop structure construction.

4.1. Theme: Self-Portrait as Landscape

The main task of the workshop is visualizing inner self in creative ways that transcend typical verbal expression. Participants are expected to consider diverse aspects of themselves, such as personality, feelings, relationship, desire, and belief. As opposed to usual storytelling on self, which mostly occurs in conscious situation, this workshop is an attempt to explore the subconscious/unconscious space of the mind. It borrows from therapeutic methods of projective drawing and expressive therapy. In other words, participants will create an imaginative self-portrait in a form of landscape with nature as a thematic metaphor. Metaphors “combine the abstract and the concrete in a special way, enabling us to go from the known and the sensed to the unknown, and the symbolic (Siegelman, 1990).” Also, self-talk from a more distant perspective, without indicating “I,” can help people get a bit of psychological distance from stressful experiences and improve emotional regulation. They can be led to perceive themselves in more objective perspective (“Art Therapy and Non-First-Person Narratives,” 2017). In doing so, the workshop experience aims to help people raise self-awareness through the artistic journey, exploring hidden feelings, internal landscapes and the inner world.

4.2. Practice tool: (Projective) Drawing & Food Making

The artistic task begins in a form of projective drawing. The procedure, however, has been developed from a typical drawing test, featuring

drawings of nature as the first visualizing tool. Food creation, based on the drawn recipe, is the second visualizing tool. To be specific, island is chosen as the primary figure to be drawn because of its poetic, symbolic meaning of natural isolation as metaphor. The island is also partly referred to in Freud's topography of mind. More detailed explanations, with reference to conventional projective drawing, will be illustrated in the next chapter. Food, the second medium of visualization, plays a critical role in facilitating engagement of participants and communication between them through a multi-sensory experience. To achieve the logical transformation from drawing to food, certain controlling factors will be required in order to regulate possible variables. On the other hand, the visualized selves should be generated through diverse means of the multi-sensory experience. Thus, a list of specific questions regarding the features of the island will be created. These features, in turn, will be transformed into edible representation of self.

4.3. Methodology: Explorative Design Workshop

This project is a poetic, metaphoric “journey” in the setting of an explorative design workshop. Workshops provide the opportunity for groups of people, community and public, to learn about human relations (Sanoff, 2000). From an anthropological point of view, this series of workshops more focuses on the aesthetics of uncertainty and are observation oriented in contrast to the solution oriented design workshops in the field of industrial or service design. In socially engaged art, the artist/designer takes anthropological approaches as a participant observer as well as being a facilitator (Hope, 2009). We provide the tools to explore and collect the self-portrait of a group of people in the form of landscape, then from there collate and create the landscapes of individual persons. The project focuses on poetic observation of individuals “beyond the resolution of purely functional needs. It concentrates on a focus that also incorporates poetry, while it communicates subtly something that makes sense, not just by fitting in with the culture and environment in which it lives, but by adding a new dimension to it (Suri, 2011, p. 16).” Arguing the significance of the participants’ role as “producers,” Sophie Hope points out that:

“‘Uselessness’ in terms of not providing a clear outcome or conclusion, is not necessarily a negative aspect. As in the anthropological approach, it was the artist’s intention to provide possibilities and questions rather

than solutions and conclusions. Pointlessness and uselessness could be a valuable strategy of resistance in a society that demands productivity, outcomes and quantifiable results.”
(Hope, 2009, p. 80)

Throughout the whole process of the explorative workshops, each of practice as an experiment, has been conducted in slightly different situations and various target groups. This was necessary to investigate how this workshop should evolve. Due to the attributes of participatory workshop, it was a mutual experience between we, the facilitators and the participants as contents producers who directed how to design the whole workshop experience. In addition, because we used bread—from growing natural yeast to baking dough into a loaf—as a communication tool, there have always been variables according to time, place and even weather (temperature in particular) to be considered. Therefore, learning by doing has developed the project structurally and improved the workshop experience.



Welcome to a tasty journey to a secret island!

"Every man is an island and all the islands
are actually connected beneath the water."
You can start a journey to discover your
inner island in Leipäsaari Leipoms.

Leipäsaari means a bread island created
by ÄÄÄ. We started the journey to discover
and share more islands around us. Enjoy
wandering around, from your island to
others, by following bread-islands made of
life essential ingredients.



1. Draw Your Island Island ingredients



2. Your Island Comes Into Recipe

Bread ingredients





3

Planning the Journey

This section outlines an overview of *Leipäsaari* project that took place in the form of participatory workshop and exhibition in 2016. *Leipäsaari* is a compound Finnish words of *leipä* and *saari*, which mean bread and island respectively—the main metaphorical subjects of the project. Based on the theoretical research in the previous chapter, the triad of self, island and bread are explained regarding the metaphoric meanings. Also, the association between the three elements are addressed by demonstrating how drawing is transformed into a bread recipe consisting of a series of ingredient experiments. As a result, the process of *Leipäsaari* workshop is presented as three steps in the end of this chapter.

It was on the ferry boat traveling to Suomenlinna Island that we came up with the initial idea of the island metaphor for this project. Suhyun had been working on her thesis in terms of food design after her internship at the studio of Marije Vogelzang, a Dutch eating designer. Jungae's main field of interest was design with community and she had conducted several design workshops for facilitating communication between people. We formed a design collective named AÄÄ, which signify Nordic countries—the place where our exploration took place—and symbolized the three of us. When we first moved to Finland, each of us felt that “I am an island floating on the different culture.” Passing by various sizes and shapes of islands scattered around, we talked about isolation and connection, in regard to the nature of island which is isolated above the water yet connected under the water. To quote a film, *About a Boy*, “Every man is an island. I stand by that. But, clearly, some men are part of island chains, Below the surface of the ocean, they're actually connected (Weitz & Weitz, 2002).” With the metaphor of island and the link with bread, the project plan began to take shape as an attempt to visualize self.

Aiming 1

The aim of this project is to explore drawing and bread making as multi-sensorial storytelling tools, enabling people to discover their inner selves as islands. Therefore, people are encouraged to express their stories in more emotional, personal and creative ways. Developed from projective drawing techniques and expressive therapy, the inner islands are expected to reflect various aspects of individuals, including the subconscious/unconscious self. In doing so, participants are encouraged to have time to focus on themselves. As a voyage to remote island takes time and effort, this artistic practice is a conceptual journey to people as they identified with various islands scattered around, eventually exploring the atlas of other islands in a certain group or community. Consequently, the workshop experience aims to help people raise self-awareness through sharing their stories from inner world in connection with others.

Planning the Workshop 2

2.1. Concept Formulating

In connection with my three initial interests—self, nature and food—the structure of the workshop consisted of three elements: inner self, island and bread.



2.1.1. Inner Self: The Value of Individual

In the project, each participant took on a significant role as an active project-maker while we, as assistants, provided tools and opportunities for them to consider themselves in different ways. Having time focusing on oneself benefits people to live with others with more stable identity in a world of shifting values. Without knowing the value of individual, it is difficult to build healthy relationships with others, especially when in comparison with others and suffering from low self-esteem. When it came to the method of visualization, projective drawing technique was adopted and developed into island drawings. The metaphor of Island as Self contributed and helped liberate feelings of being remote or isolated from daily life in the real world. Afterwards, following questions were considered. What do we want people to tell us? Should we have a list of questions? How specific should it be? How much should we intervene and direct participants within the process? Since this project aimed at facilitating self-discovery and multi-sensory expression with the person-centered approach of expressive therapy, we did not intend to draw on the specific aspects of people but rather observe what they would tell through this course of experiments. However, the questions highly depended on the method for transforming the drawing to the recipe for bread. We endeavored to control the possible variables yet wanted to create sufficient diversity of multisensory visualization. The linkage between self, island and bread will be illustrated in part 2.2 in this chapter.

2.1.2. Island

Mental landscape—House-Tree-Person Drawing in a Nutshell

Projective drawing techniques intend to visualize self-portraits of the inner self with the advantage of relatively easy self-expression in the conscious as well as the unconscious levels of human mind. As illustrated in the chapter 2, there have been a multitude of variations based on the typical House-Tree-Person drawing to maximize participants' expression according to a particular topic. With reference to the H-T-P drawing, island drawing can be seen as a marriage of the three elements. It provides the metaphoric capacity as a place where spatial (house), natural (tree), and organic (human or animal) elements can emerge. Moreover, island, as a mythological element, makes an interesting subject for this study because it is not as stereotyped as those three, with ready-made images. Island drawing has been once suggested by Gary Groth-Marnat to confine the situation by asking the participant all the things necessary for them to live successfully on the island (Ackerman & Kane, 2005). Compared to the precedent emphasizing the spatial view of island, *Leipäsaari* offers more poetic possibilities by projecting self as an island, and by allowing participants freedom to visualize unconscious aspects of self.

The Metaphor of Isolation and Connectivity

As a metaphoric subject, an island possesses the positive attributes of isolation and connectivity.

Firstly, island generates the unprecedentedly positive value of remoteness. In today's ever-connected world, the value of isolated places gives positive feelings of escaping from daily life. The aesthetics of small islands has been applauded by some writers with regard to the value of individual. For instance, Adam Nicolson consider islands as "I-lands: a place that reflected and supported its owner's personality, a mirror for the self (The Guardian, 2017)." In terms of island experiences, psychological distance is as important as physical distance. In case of Helsinki, whether it takes 5 minutes to Pihlajasaari or 20 minutes to Suomenlinna, the whole process of a journey archives island-ness. This includes waiting for a ferry, hopping on a boat and crossing the



[30] "Island-ness" is achieved through time, effort including multiple mode of transportation, which build the psychological distance to island.



barrier of the sea. Starting, stopping, and waiting are all part of the construction to achieve remoteness (Gillis, 2001) [30].



[31] Temporary bridges to island.

Secondly and more meaningfully, what makes island more relevant to the topic of this research is the fact that it has also something to do with connectivity, both intrinsically and temporarily. In substance, islands are formed in relation to the land within geological processes. Group of islands are connected beneath the water. Besides this, some islands can be accessible by seasonal bridge of the frozen sea or by tidal bridge by fluctuating level of water [31]. Therefore, this interesting interplay between water and land provides the poetic concept of isolation and connection. We expect participants to experience in the end a contented, relaxed sense of being self as well as together with others through this imaginative journey.





2.1.3. Bread

Universal Quality—The Life of Bread, the Life of People

Why bread?—We have been asked so many times. Bread has been a fundamental part of the diet of western life style—as it becomes wildly popular throughout the world. To introduce a brief historical background, bread was created accidentally, in Egypt, 6000 years ago as universal knowledge. In ancient times, people believed air was a spirit and bread was life because making bread is literally getting air into the food. By air, more is created from less which can be shared with many more people (Cooked: Air, 2016). Naturally, bread has become a bedrock food in many countries for so many years. In Nordic countries in particular, bread has been the staple of diet and food culture (Nilsson, 2015). Malin Elmlid (2014), who traveled the world by exchanging sourdough bread with people, remarks on her website that “there is something special about bread that we all understand. Bread has a high poetic value regardless of our culture heritage or what religion or class we belong to. Not many things in our world have such a universal quality.” As foundational food, bread is relevant, participatory, workshop tool because it accompanies most daily lives.

A Metaphor of Connectivity

On the other hand, the universal quality of bread, in turn, enables communication between people. To enable communication between participants is a critical part of the workshop. As the word “companion” originates from Latin *com* “with” and *panis* “bread,” which was used to describe someone with whom you shared a meal, sharing food means feeding more than the physical body; it also implies exchange time and feelings with someone.





In addition to the positive value of sharing, the type of bread used for the workshop—natural sourdough bread—has something to do with communication—between self and place as well as self and self. Natural sourdough bread represents the relationship between makers, bread and their surroundings. It has been chosen because it requires only three “visible” ingredients without artificial additives: flour, water, salt. It is, however, it’s “invisible” ingredients from our surroundings that complete true sourdough bread: air, time and cooperative human effort, synthesized by a local micro-organism. During the natural fermentation, it involves wild yeast and bacteria from the air for it to be made. Therefore, bread is alive before baked and always contains the surrounding environment. In other words, making bread is a physical process of bonding the breadmaker to the place where the bread is made. It is always local. The meaning of simple, essential and local ingredients enables participants to have a feeling of connectedness and the sense of belonging.



Natural sourdough also represents connecting people by sharing it. In western Finland, rye bread is baked only twice a year to be stored for months. It is because traditionally rye bread was baked in a big baking oven made from the household’s own sourdough, which is passed down through the generations. The shared sourdough is known as *leivän juuri* in Finnish which means “the root of the bread” (O’Sullivan, This is Finland, 2016) [34]. When bakers make batches of bread, they store some of them as a “root” for next bread batches to be mixed with it. This root can be propagated for more than hundred years. For example, a dad of my Finnish friend has leaven which is over 100 years old that he inherited from his mother. The capacity of continuous sourdough usage represents inherited knowledge, culture and, more significantly, the bond between people. In that sense, using natural sourdough grown by people also acts a bridge that links all the different breads created in each workshop.

[32] Natural sourdough is alive.

[33] Properly baked sourdough bread.

[34] *Leivän juuri* in Finnish which means “the root of the bread.”



[35] Bread rock baked by Riitta Ikonen.

The Analogy Between Bread and Land

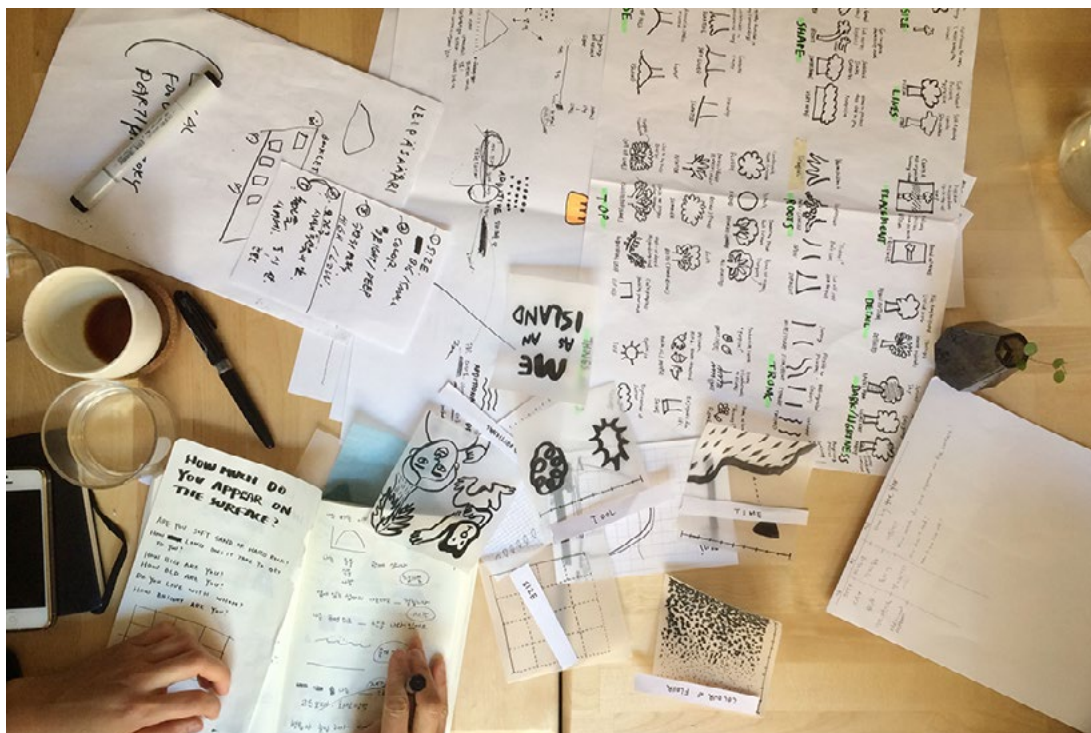
Finally, bread and land have visual characteristics in common in terms of color and texture. Inspired by the interesting analogy between crumbly granite rock and cakes, Finnish artist Riitta Ikonen (Personal communication, August 17, 2017) also created a participatory performance titled “Rock Party.” In the outdoor exhibition, in front of rapakivi, the iconic granite rock of Finland, audiences shared a bunch of cakes that represented the granite rock [35]. In addition, the similarity in appearance of ingredients and formation process between bread and rock do support the connection between bread and island: both involve particles (soil and grains), water, heat and time. These common traits enable the metaphoric relevance between the two elements.

2.2. Self as a Bread-Island: Six Questions for Island Drawing

Formulation of Questions for Island Drawing

When it comes to the logical transformation from self to island to bread, in the end, a list of several questions had to be provided in order to confine the scope of variables that would decide the result of bread within a certain range of diversity. Three points closely pertaining to the questions cover the attributes of an island, the association between material properties and human personality and the common mechanism of projective drawings.

Firstly, the attributes of an island were examined regarding geological and geographical features in general, along with its environmental factors: size, shape, soil type, formation, and age; sea level, location, accessibility, distance from the mainland, means of transportation to get there; population, flora and fauna, climate, activities. Secondly, material qualities—such as weight, texture and haptic experience—were considered in relation in order to describe the human personality or mental state. Ackerman and his research team proposed the associations between the tactile dimensions and the conceptual knowledge using common touch-related metaphors (Ackermann, Nocera & Bargh, 2010). The properties of weight, represented by heaviness and lightness, metaphorically imply the concepts of seriousness and significance. Textural properties such as roughness and smoothness indicate the concepts of difficulty and harshness. Haptic experience such as hardness signifies the concepts of stability and strictness. Similarly, “warm” or “cold” could describe someone’s traits of being



[36] Idea development for the island drawing.

open-close, positive-negative, emotional or rational. This metaphoric association is also closely related to the basic mechanism of projective drawings. In tree drawings, for example, the height of tree can signify the height of goal or ambition to be inspiring to others. Wide, sturdy trunks can imply the stability of self (Johnson, 1986). Also, the darkness or lightness of the tree can indicate seriousness or concerns about one's situation. However, the possible range of interpretation is manifold and flexible in relation to other elements on the drawing and personal experiences. Therefore, some common dimensions should be applied to the questions.

Since the workshop entailed three phases that might sound already complicated, the simpler the questions became, the better the participants could concentrate on the entire process with a better understanding of the poetic connection between self, island and bread. This project does not intend to evaluate the type of person with an extensive list of questions in 1-5 scale format. It rather attempts to offer open, artistic self-expression, focusing on the process of multi-sensory experiences. The following is the list of six questions in close connection with the next stage of bread making, followed by how drawing-recipe transformation works.

The Six Questions for Island Drawing



1) How do you look?

The visual quality of island in size and shape is the first question by which participants began with free hand drawing. Participants were asked to draw their island in profile for visual information of volume and height. This question could be associated with their potentiality, generosity, ambition, energy, or strengths of the ego.



2) Is your land soft or rough?

Following the visual elements, texture was then introduced. Roughness of the land could be expressed in many ways: self-control, openness, the need for security or receptivity.



3) Now begin to add water. How deep is the sea level?

Water is the element that defines an island. We assumed that how people expressed their water level reflected how they wanted their land to be exposed or hidden could reflect sociality, desire for attention, openness or secretiveness.



4) What kind of living things exist on your island?

An ecosystem may refer to social life. Participants could consider social engagement if their island is inhabited. There may also be flora and fauna depending on personal interest or awareness of the things going on around them.



5) What would your island smell like? Color your island with the colored pencils.

This olfactory question is the most imaginative one which relates to the surroundings of island, allowing unexpected extra features or “twists” to be involved. There is no specific assumption regarding any personal characteristics that match a certain smell. Rather, the ambiguity contributes to evoke the mood of an imaginary world of inner islands.

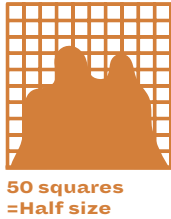


6) Name you as an island.

Naming refers to identity. Participants are asked to decide the name of their island, which may reveal the main theme of their island, or they could just go with the flow.

How the Six Questions-Six Ingredients Conversion Works

Once a drawing is completed, a list of the characteristics describing people's islands developed into a visual recipe for their island as bread. Each question, other than the last one about name, is linked to main ingredients of sourdough bread—flour, water, and additive ingredients for flavor and scent. The linkages were resulted from intuitive ideas concerning the relevance to bread with the purpose of diversifying the multi-sensory qualities of bread.



1) Size and shape: amount of flour

Flour is the component that determines the volume of the bread. A drawing sheet contains a square divided into 10 by 10 squares in the middle and the scale of roughness of island below. Therefore, the amount of flour is calculated based on the number of squares an island covers.



2) Roughness: proportion of rye flour to wheat flour

Roughness is directly relevant to the texture of bread. Rye flour was chosen because of its rough and rubbly texture compared to normal wheat flour. Also, it is the symbolic ingredient of where we live because the project had been initiated with regard to Finnish environment. The proportion between the two types of flour is decided based on a participant's mark in the scale of 1 to 10 of roughness.



3) Sea level: amount of water

The sea level matches with amount of water used to make the bread.

4) Living things: flavor-related additives or shaping tools

Last two questions intend to enrich the final product of the bread by multi-sensory interventions or by adding more flavors and scents. We also assumed that participants might find it interesting to perceive the similarity and difference with/from each other by the sensory qualities normally not used for human characteristics. Flora and fauna are transformed into fruity additives and seeds, respectively. The choice of any human inhabitant allows artificial intervention. Shaping tools, such as knife and scissors, were chosen since using tools is a defining feature of human beings.

5) Smell: aromatic additives

The selection of smell is limited into five different options: fresh, sea, floral, forest and exotic. This helped to simplify the workshop process with less confusion of categorizing the possible variety of scents. Each

scent in turn is paired with lemon zest, rock salt, honey, herbs and pepper. Additional ingredients also provided us with opportunities to involve local products that contributed to the close connection between participants as bread-island and the place where they live.

2.3. Bread Lab

To prepare the entire process of the workshop, we had a simple yet challenging quest: to create the diversity of bread-islands that are EDIBLE. Although aiming at the variety of artistic, creative practices, the workshop needed to be resulted in edible and therefore enjoyable—to some extent—breads from all possible recipes in any circumstances. Furthermore, the workshop involved natural sourdough grown from wild yeast, the living ingredient with so many variables. A series of experiments could then be executed.

Shape Study & Taste Study

While formulating the concept of the project, we had almost no knowledge or experience in bread making—sourdough bread in particular. Therefore, a series of bread making tests were required to study the possibilities of shapes and tastes. The experiments had happened in a playful way of “learning by doing,” even from failures. Through understanding the baking basics, we had to become physically familiar with our means of our multi-sensory expression.

In terms of shapes, following questions were considered: what size should be appropriate for one person on average?; how flexible should the dough be to generate forms?; how sharp point can it have?; how thin can it be?; is there any shape change of dough before and after oven baking?; is it possible to assemble pieces of dough?; and how much can it be carved by knife or scissors?

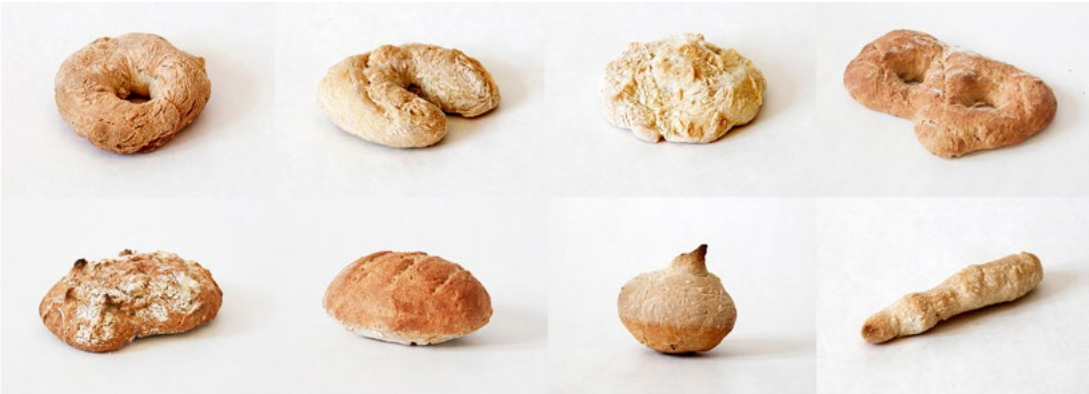
Overall, we found that flexibility of shaping dough was not as productive as expected. Despite the possibilities of various forms to some extent, dough lacks the capacity of holding its shape in contrast to clay. In addition to the softness of dough, it tends to get rounded and swell up a bit when baked in the oven from the effect of heat and yeast. The details of each bread are eventually discarded. Therefore, the necessity to have the additional ingredients had been reaffirmed for the variety of results. However, it was possible enough to generate diverse forms, marks, points, holes and layers to some extent. As for

[37] Shape study.

[38] Taste study.

the average size of bread, around 100 g of flour seemed appropriate, resulting in a ball of 12 by 12 cm dough.

The taste test was only focused on the additional ingredients with which we were not familiar. Comparison between whole wheat flour and 100% of rye flour, sweet potato powder, oatmeal and omija (which is used for Korean traditional magnolia berry tea) that has five flavors—sweetness, sourness, bitterness, saltiness, and pungency. In conclusion, none of these flavors were used because of their weak impacts on the results.





[39] Natural yeast grown from raisin water.

[40] Bread lab.

Natural Sourdough Starter—the Agent of the Project from Our Surroundings

The most demanding task was dealing with natural sourdough grown from wild yeast.

Firstly, sourdough starter is as alive as we are. It is largely influenced by all manner of factors: flour type, state of water, air temperature, humidity and altitude. The mysterious experience of living with wild yeast starter was literally like growing a pet—or thousands of pets—since they are micro bacteria. It makes sense that some bakers name their sourdough when they are taking care of it. These tiny living things can be very picky and are dependent on external conditions. If we had an unexpected issues with our sourdough starters, workshops could not be conducted as planned.

Secondly, handling sourdough starter is a repetitive process that requires periods of time and effort to grow and keep it healthy. It has to be constantly monitored and maintained. Regular maintenance involves feeding the starter with some flour and water on occasion, depending on the frequency of the baking schedule. Sourdough bread bakers are diligent and passionate. We began to appreciate the value of good bread.

We wanted to start from scratch—growing natural yeast using a cup of water, air, dried raisins and a teaspoon of sugar. At first, we doubted the instruction that seemed too simple to enter the world of sourdough bread. A few days later, some bacteria pets showed their existence with bubbles and my sourdough began to come to life. Within a week, it seemed to be ready with many bubbles and fermented fragrance. Afterwards, maintenance had to be continued by regularly feeding the starter with flour. The meticulous factors for the perfect sourdough were excluded since the appropriate quality of sourdough had been achieved and the ultimate aim of this project was not to create the perfect sourdough bread but simply to utilize it as a multi-sensory tool.

Recipe Experiment

When we had grown the correct amount of well-fed sourdough, the week before the very first pilot workshop, we opened the bread lab for recipe creation. The purpose of this experimental baking session was to acquire the exact range of numerical values or proportion of each ingredient, whose combination would eventually form edible

[41] Resting time test.

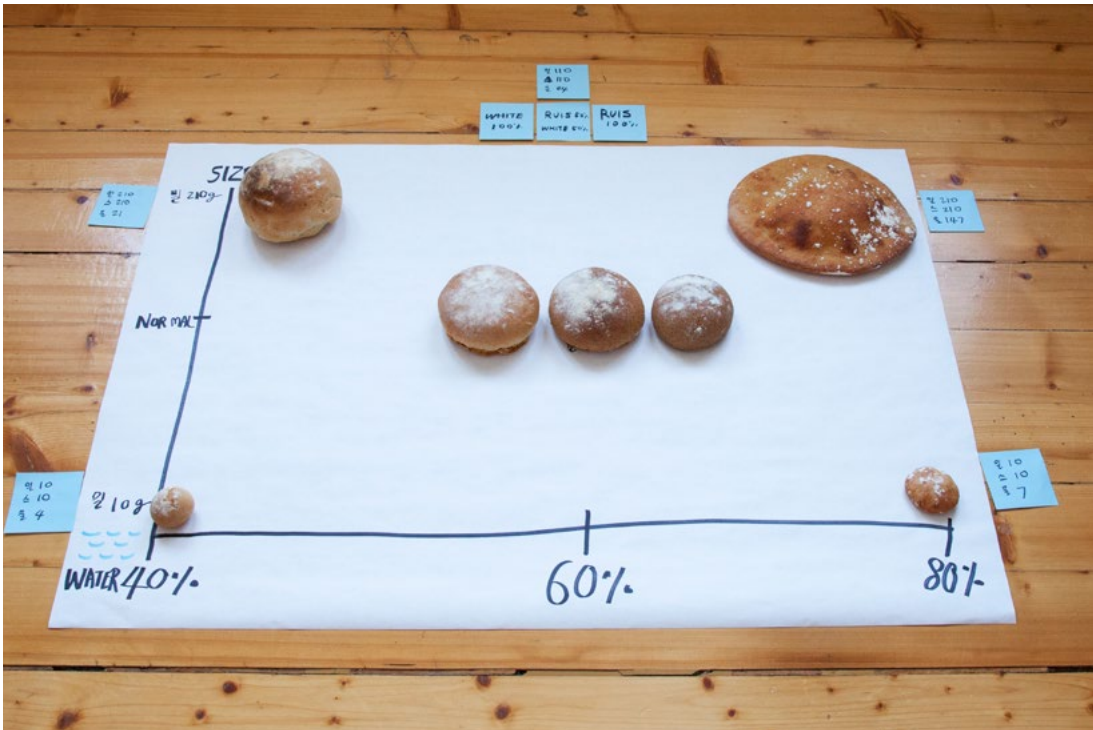
[42, 43] Size & hydration test.

[44] The result after baking.



bread-islands. The test examined the way resting time and proportions between ingredients influenced the qualities of bread in order to define the scope to minimum and maximum levels.

Firstly, we tried to find the minimum length of resting time that gave noticeable impacts of bread in terms of its smell, texture and taste. In theory, a perfect sourdough bread takes about 24 hours to be produced. This involves a long resting time for fermentation to occur. However, we had to reduce the duration of the workshop into two or three hours to simplify the process of the workshop. Divided into three sets, each dough was rested for one, three and six hours, but no great change was observed. In addition to the shortened resting time, the simplified process of bread skipped many stages like kneading, shaping and proofing the dough. As a result, we set one hour as the minimum length of resting given the entire duration of the workshop and for two to three hours at maximum range. Instead, the amount of active sourdough starter in ratio to the same with the amount of flour—as opposed to a normal sourdough batch—contained around twenty percent less of the active starter.





Max size / Min hydration



Max size / Max hydration



Wheat 100%



Rye 100%



Min size / Min hydration



Min size / Max hydration

[45, 46] The sections of seven bread in different size, flour and hydration.

Secondly, the range of bread size was studied in relation to the proportion between the amount of wheat flour and rye flour. The smallest dough included 10 g of flour and 10 g of active starter and the biggest dough would be 210 g of flour and 210 g of active starter. As a result, the size of bread varied in the range of 5 by 5 cm to 20 by 20 cm, approximately. Additionally, for the average size and hydration, two types of dough with 50 % and 100 % rye flour were examined so as to see the differences in color and texture. The dark color and rough texture of rye flour were distinguishable when dough was mixed as well as baked.

Thirdly, hydration of dough and amount of flour were investigated. These were related to the first three questions of the island drawing part that would decide the size and consistency of bread. When it came to hydration, many formulas for white bread, in general, used the spectrum between 50 to 60 % (bagels) and 75 to 85 % (ciabatta). The more hydrated the bread was, the stickier it became in consistency—and the harder to shape. The range of hydration covered 40 % at the lowest and 80 % at the highest in the beginning (All About Hydration, 2009). Consequently, all the bread proved the capacity of being mixed, shaped and eaten, except the the biggest dough with the highest hydration, lacking formability. With the assumption that the highest hydration would rarely be expressed by participants, we decided to experiment with the current settings for first pilot workshops. The scope of hydration was adjusted after presenting the first pilot workshop—the range of 20 % to 70 %.

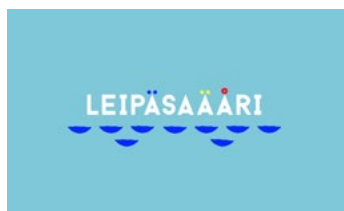


Workshop Process

3

Leipäsaari workshop is a poetic journey that consists of three steps for island discovery. Accompanied with the introduction in the beginning and the wrap-up in the end, three steps integrate visualizing the inner island through drawing, shaping an edible island through baking, and finally travelling to many more islands through eating & sharing stories with others.

3.1. Introduction



In the beginning of the workshop, we introduced ourselves in terms of backgrounds, interests, and the reason why we had initiated this project. In addition, a brief introductory video was provided for better understanding of the poetic, conceptual idea of imagining “self” as an island. To generate the mood for the playful journey using sound, the video began with a sound of boat whistle featuring a playful, relaxing background music made by Tatu Vienamo. The main idea was introduced by simple illustrations with our statement: “Everyman is an island. All the islands are actually connected beneath the water. We would like to discover, shape, and connect people’s inner island.” Then the presentation briefly showed the three steps of the workshop with the clips from the first session, without revealing the details of ingredients. Thus, participants were allowed to grasp the entire process of the workshop beforehand.

3.2. How It Works: 3 Steps



Step 1: Discovering Your Island (Drawing)

In the workshop, firstly, participants were given a A4 sized drawing sheet that contained a square divided into 10 by 10 squares in the middle and the scale of roughness for an island. A list of six questions helped people to reach their “inner island” by guiding participants how to visualize the poetic, personal stories of self. The participants received their unique bread-island recipes by completing their drawing. This step allowed people to have time to focus on themselves.

Step 2: Shaping Your Edible Island (Shaping & Baking)

Secondly, participants shaped their tangible bread-island from of their drawings. Participants were asked to give the following information: how many squares their island covered, the proportion of sea level to their island height, the degree of island roughness, living things on the



island and smells which characterized them. While distributing each ingredient, the associations between drawn elements and ingredients were revealed. In this stage, the purpose of using natural sourdough was explained regarding the connection between people as well as people and the environmental surroundings. All bread-islands were created from the same sourdough grown by us, but every single bread-island resulted differently. After that, participants shared their stories about their island while waiting for the dough to rest and bake—for about one to one and a half hour. The physical interaction enriched the emotional experiences, such as tactile contact by shaping dough and by the smell of bread being baked. Also, a fictional ferry ticket to the inner island acted as a visual prop that confirmed being on board a ferry boat—complete with an actual stamp.



Step 3: Travelling to Other Islands (Eating & Sharing Stories with Others)

Lastly, participants enjoyed hopping between islands by eating their own bread-island as well as sharing them with others. In this stage, bread enabled a multi-sensory experience through perceiving others' stories by looking, tasting, smelling, and touching.

3.3. Wrap-up & Feedback

To wrap up the workshop, participants have free discussion about their experience regarding several questions as follows:

- What did you think regarding the introduction? How did inspire you to engage in the imaginary world?
- What did you think and how did you draw yourself as an island? How did the six questions lead you to visualize your island? What aspects of yourself did your island reflect?
- What did you think about the metaphorical/logical connection between the five features of island and five main ingredients of bread?
- What did you feel during the process of shaping and baking bread?
- What did you experience through sharing breads?
- Any additional feedback on the whole process of workshop?

4

Islands Excursion

This chapter investigates how the project evolved throughout the series of workshops and public exhibition. According to the participant groups, the excursion constituted six small-scale workshops and one large-scale exhibition for the random public. Small-scale workshops, which resulted in 63 pairs of islands and breads, basically aimed at experimenting with how participants reacted to the experience and the process. On the other hand, large-scale exhibition rather intended to explore public reactions on the simplified versions of the workshop which focused on positive time spent alone. Therefore, we could observe how this workshop could be implemented on a large scale, for a broader audience. The reflections at the end of each workshop examined how each session shaped the next workshop based on feedback and observation. An overall reflection provided quantitative and qualitative analysis of participants' experience and visual outcome—the island drawings and bread-islands.

Overview of Workshops

1

6 small-scale workshops in Finland and Korea

63 islands

27 kids / 36 adults

49 KOR / 7 FIN / 3 KOR-FIN / 2 FRC / 1 JPN / 1 TWN

1 large-scale workshop in Market One Exhibition in Korea

+200 islands

Random public

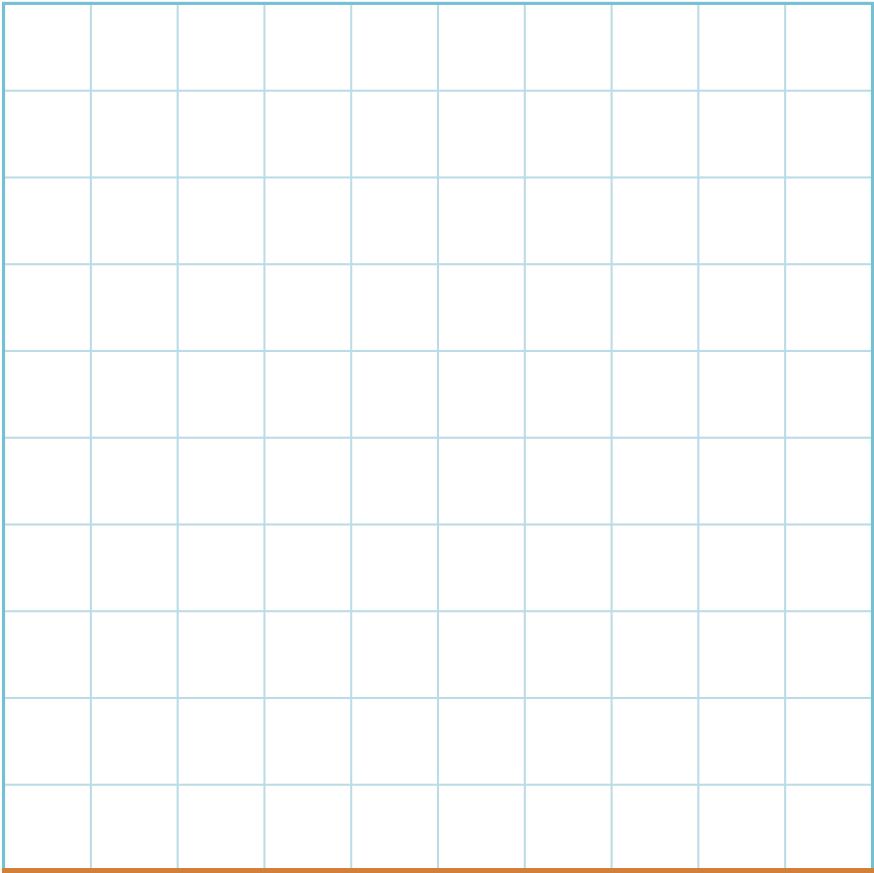


[47] The archipelago of bread-islands discovered throughout the workshops.

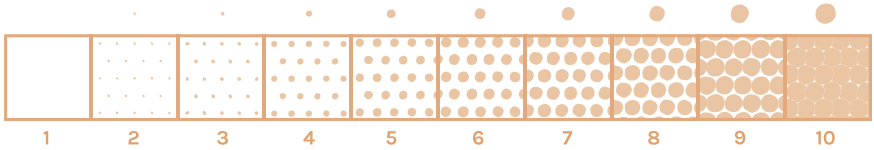
[48] Drawing sheet.



My name is _____ island.



Ground level



Finding Participants and Places 2

2.1. Participants

We intended to experiment with as diverse a participant group as possible since this workshop is an experimental, poetic and conceptual idea of connecting self, island drawing and bread making. This was a metaphor which we had never heard of, and neither had any other people. We wanted to see how much people would relate to the concept. Therefore, for small-scale workshops, the first three were conducted with people we could rely on to give detailed feedbacks—two groups of friends with background mostly in arts and design, and non-adults comprising mainly children from a Korean language school. The rest were done with people with whom we had no contact before—bakers contacted by us, families who registered through online advertisement, and a small, closely-knit community of workshop members who had been arranged through Suhyun's contact. In addition, for the general public, this project was involved in the Market One in Korea, a participatory exhibition encouraging positive time spent alone.

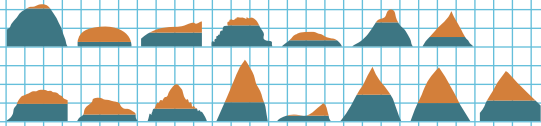
2.2. Place

For small-scale workshops, this project required a very specific, necessary equipment—an oven. Finding a workshop space was largely dependent on the availability of oven for baking. Also, there needed to be a small kitchen along with a large table for the artistic activities which included drawing, bread making and eating together. Other utensils were provided by us, such as bowls, spatulas, spoons, and measuring tools. Concerning the size of the room, it would have been ideal to have enough space between participants on the table to fully focus on island drawing in case of unnecessary visual influences from others' drawings. The main workshop space had been home, school and café which were arranged beforehand. In the case of Market One exhibition, aiming at focusing on self-experience, it featured a cardboard box to build personal space for each participant given by the exhibition organizer. Participants experienced the simple DIY version of the workshop in their own space constructed by their design with an instruction booklet, a slice of readymade bread and toasters for common use.

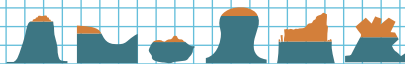
Case by
Participants
3



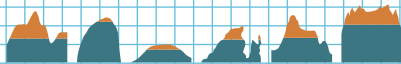
3.1. Pilot Test: Close Korean Friends



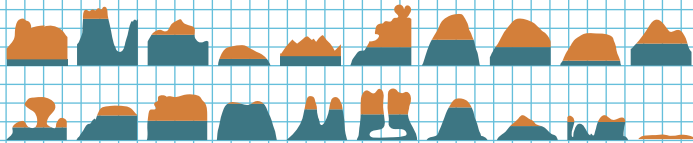
3.2. Non-Adults, Mainly Children



3.3. Designers



3.4. Bakers



3.5. Family Living on Island



3.6. Closely-Knit Community

3.7. Public on Large-Scale

3.1. Pilot Test: Close Korean Friends

INFORMATION

7 people

20s - 30s

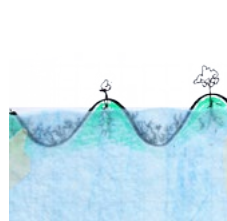
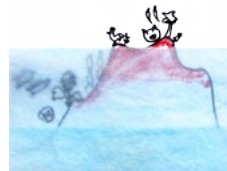
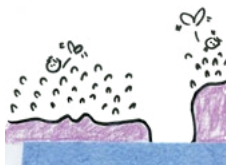
Korean

School friends with background
mostly in arts and design

Home in Helsinki

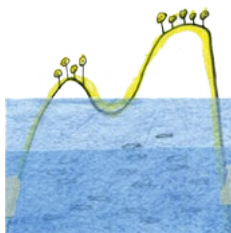
1.5h - lunch - 1.5h

DISCOVERED ISLANDS



MAIN OBSERVATION

How would the first workshop go? How would participants feel about the concept and the process? Would it easy to follow? How do the five questions lead people to visualize their own island? What would be the range of size and hydration of bread as well as amount of ingredients used?





DRAWING ISLAND



- Two participants reflected themselves into island while four visualized the place where they wanted to live.
- Islands were shaped by personal stories including current situations, desires, emotional states, feelings, personalities, and interests/likes.
- The living things on islands appeared in various types and meanings: animals to live with or to eat, plants as comfortable surroundings or representatives of self.
- Some desired more time for adequate self-reflection in the beginning.
- *Jun Island* was ideally shaped as herself as we expected regarding the six questions, which resulted in self as an island shaped based on personality, feelings, situation, desire and memory. For instance, the two parts of the island, hidden or revealed by the sea, represented two sides of her personality as introvert and extrovert.

"I expressed two parts of my personality, introvert and extrovert, as two parts of hidden and revealed by the sea. I tend to share my deep thoughts and feelings with the person I trust, so the half of my island is under the water. Several trees imply the various sides of my exposed part. My island consists of two ridges, one is myself and the other is my husband who is a big part of my life since we married about three years ago."

MAKING BREAD



- Participants showed high interest in visualizing and materializing the abstract concept of the inner self as island by means of a multi-sensory object, bread in particular. The unpredictability of taste and unfamiliarity of making bread contributed to help people concentrate on the long process of the workshop.
- The links between each question and ingredient seemed logical.
- Measuring ingredients (flour, rye flour, sourdough, and water) for each person, performed by us, took excessive time.
- Salt was a common, necessary ingredient but someone did not understand the addition of it because it was not by their own choice.
- As for the shape, most of dough—with the exception of one—ended up with high hydration despite the normal proportion of the sea level/island height (0,68), which caused the low formability. This accordingly resulted in the visual similarity between bread in shape. Size seemed appropriate showing the required amount of flour, between the ranges of 54g to 128g.

SHARING BREAD



- Participants in general expressed warm, positive, emotional reactions to working with bread and sharing it with others. Freshly baked bread contributed to the open, warm mood enabling organically shared different ideas and personal stories. Participants tried to observe and feel others by comparison in shape, ingredients, smell, texture and-most importantly—taste.
- One participant, who was born and raised in Jeju island, Korea, which is ten times larger than Helsinki, explained her interesting perspective on island that has nothing to do with loneliness or isolation. An island, to her, was an ordinary living place that thousands of people inhabit, including her family. Her *Jiniiii Island* was full of people living in harmony.
- In terms of geographical quality, there was a trial activity where participants were asked to locate their island in relation to others. It aimed at considering sociability of self by visualizing psychological distance between people in a physical perspective. For example, how easily would you want your island to be to accessed? Would you be close or remote to the mainland? However, no particular meaning or findings were obtained.

REFLECTION

- Salt should be added in flour as the basic ingredients beforehand.
- The range of hydration would be lowered into between 20 % to 70 %.
- Extra measuring cups would be beneficial to increase the time efficiency and participant engagement.
- One participant found it hard to find the visual connection, considering the shape in particular, between the drawing and island. This lack of connection appeared to stem from the fact that the hydration of dough limited the formability of bread against participant's desire. It would be worthy to observe if participants continued to find drawing and bread as separate objects of self after the hydration adjustment.

3.2. Non-Adults, Mainly Children

INFORMATION

15 people

7-18

Korean & Finnish Korean

Korean language school kids born in or moved to Finland with their parents

Korean Language School in Helsinki

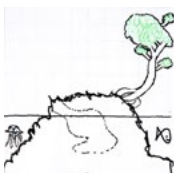
1st day 1.5h - 2nd day 40m

MAIN OBSERVATION

How do children respond to this concept and process?
Is the workshop suitable for children?

Are children more creative in storytelling compared to adults?

DISCOVERED ISLANDS





DRAWING ISLAND



- The workshop was conducted in four groups, with five to six people at the separate tables.
- Children were readily influenced by observation of their friend's drawings. The four islands drawn in one table showed the identical appearance and elements by four different girls.
- The concept of reflecting self seemed too philosophical for children to grasp. We found their tendency was to draw mainly their interests, likes and familiar figures: animals, foods and flowers. They drew these things without deep reflection about self. Therefore, the result of drawn stories was diverse and imaginative to some extent, but not as expressive or relevant to self as we expected, given the visual information.

"This is *Poketmongo Island*. There are monkey and eggs. Eggs come out of poketmongo. I don't know about the taste of bread. There are not many colors."

"My island is *Palau Island* with many jellyfish. There are coconut and cave. It smells like jellyfish because there are a lot."

MAKING BREAD



- Many children had no experience in bread making, so they displayed the interest in the process of making bread. They enjoyed touching, mixing, and shaping the dough like clay.
- Extra measuring cups enabled a faster, smoother process during the workshop.
- Assistants were necessary to engage fifteen children in the entire process without losing their interest. Parents could benefit this workshop as a family activity.
- Calculating the visual information of the islands was done by us using excel sheets. This delayed the process of the workshop. The calculating system should be improved.



SHARING BREAD

- Due to the other class schedule, two sessions of bread making and sharing were separated within a one-week term. For this reason, most of bread lost its soft texture and fresh smell during the course of being frozen and defrosted. This decreased the sensations of multi-sensory stimulation. Therefore, the sharing of bread generated mostly negative reaction as a result of the hard texture and lack of taste.
- Sharing stories section of the workshop did not actively occur because children tended to be passive when they were asked to present their island stories. This was partly because they wanted to avoid the pressure of talking in front of people. The children lost interest or memory about their drawings after a one-week term.

REFLECTION

- For children, the whole process of the workshop should be executed in one day. However, the simplified process should still be required.
- When it came to the children's personal stories through drawings, sharing stories by on their own, by themselves tended not to entail the detailed information concerning what aspect of self was reflected. Therefore, in terms of the poetic, self-reflective aims of the workshop, it might not be suitable for children. However, we found the possibility of a fun activity for a family. The collaboration with psychoanalytic expert might enrich the process of sharing visual stories and the examining the analysis of hidden stories in apparently-playful drawings.
- The proper size of participant group should be small—ten children is maximum.
- To increase the time efficiency of the process, with the help of our school colleague, Dawoon Chung, a recipe generator was created on the *Leipäsaari* website. This helped workshop participants get their recipe by typing in the four numbers from their drawing—the number of squares the island covers, the scale of roughness, the height of sea level and other added features of the island.

Based on your drawing, input the numbers you have.

The approximate number of squares your island covers

50

The scale of roughness

4 / 10

The height of sea level / The height of the island

2 / 6

GET YOUR RECIPE

White flour (g) Rye flour (g)

66 44

Active wild yeast (g)

110

Water (g) Salt (g)

17 2

3.3. Designers

INFORMATION

6 people

20s - 30s

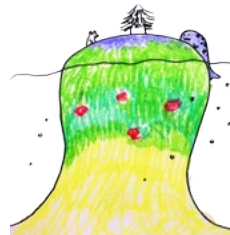
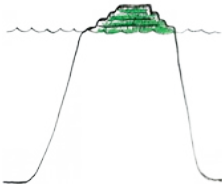
Finnish, Korean, Japanese,
Taiwanese

School colleagues with back-
ground mostly in arts and design

Aalto University living room &
kitchen place in Helsinki

2.5h

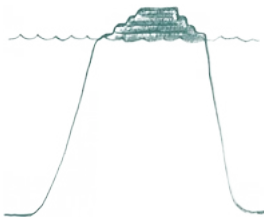
DISCOVERED ISLANDS



MAIN OBSERVATION

How do people who are familiar with artistic expression react to this concept and the process? Would the workshop experience involve their own philosophical discourses of arts and design? How much more creative are people with art/design background in storytelling?





DRAWING ISLAND

- Four out of six participants drew their island as self which reflected their personality.
- Participants with design background tended to show a variety of interesting ways of visualize their islands with creative stories. For example, their stories included automatic system of self-smoked fish through a sauna, a multi-layered island, non-exist creatures, and a two-sided island, half of which has sunshine or rain. This was partly because they were familiar with reflecting their philosophical selves on their work as visual or material objects.
- *Autio Island* was an example that directly visualized the drawer's personality. It was created by a Finnish man who tended not to reveal his feelings or take the time to grow closer to someone else. One participant said the story sounded very Finnish.

"When you end up in the island by yourself, it's like in the middle of the ocean. When you approach this island it's hard to estimate how big it is. It's like nothing tells you the scale of the island. When you discover it, you might like, it looks little bit minimalistic but once you discover it, there are multiple layers, like you can discover different floors. And everything is sort of like inside, and there are many things going on, like different plankton and animals, but you don't see that from the surface. A secluded island with layers of wall like onions so people explore different parts one by one."

MAKING BREAD

- While shaping the dough, most of participants concentrated on the process as though they created a piece of art. The bread outcome of this workshop showed the strong visual association the participants had made with their drawings in shape.
- One participant, who drew *Ihana Island*, featured self-smoked fish through a sauna. Since she drew her island one week before, she actually brought the type of fish to the workshop and tried to visualize it by drawing and into bread.



SHARING BREAD

- All tried to experience each other's bread by touching, smelling and tasting. These participants also discussed where a certain smells or tastes came from. Since most of them already knew each other, it was enjoyable to observe how each island was created based on their personality, interest, feelings and desire.



REFLECTION

- Participants with background in arts and design showed the full understanding of the concept of reflecting self. In addition, the result of drawing and bread featured a high level of creativity in visual, shape and in the remarkable ecosystems of their island.

- The intimate relationship of participants enabled them to see how each person's characteristics and personal attitude were reflected on their drawings.

3.4. Bakers

INFORMATION

6 people

30s / 2 children less than 10 yr

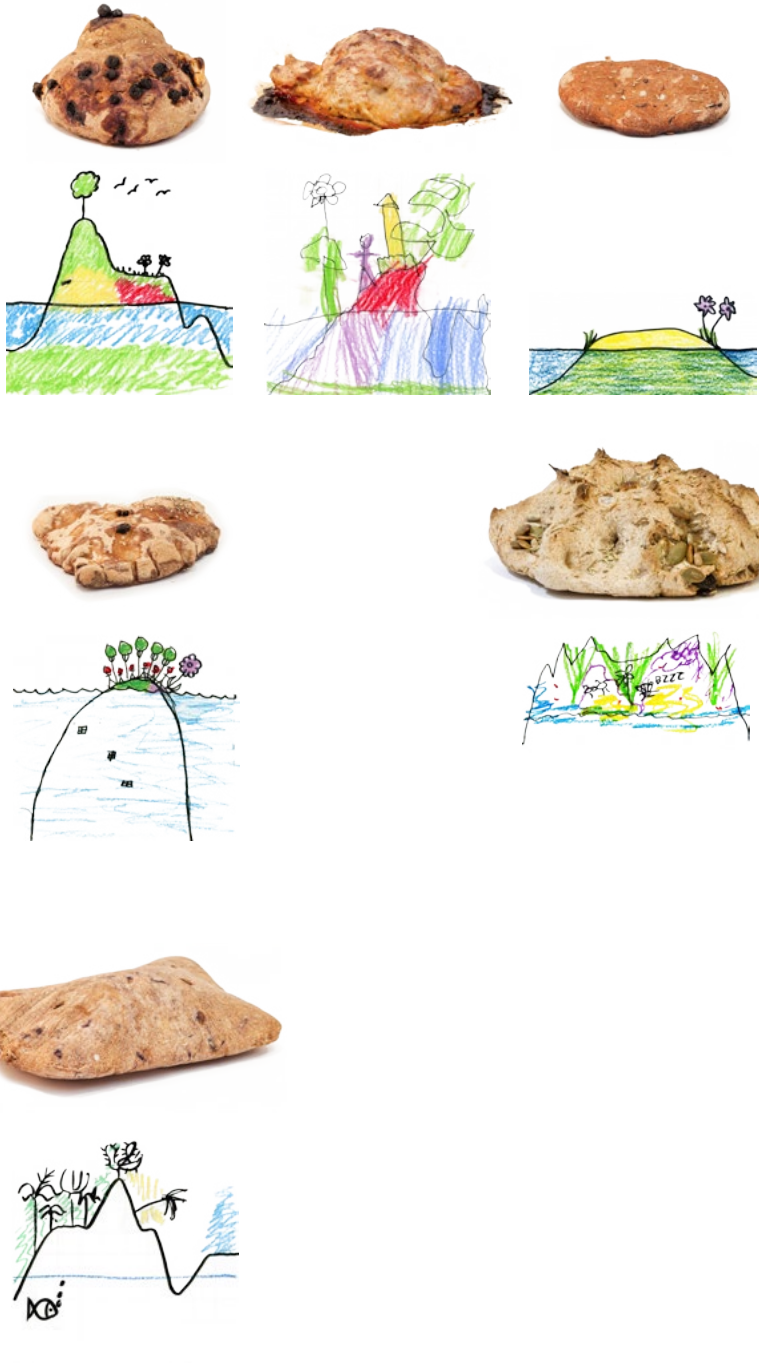
Finnish, French

3 bakers and a family of one

Aalto University living room &
kitchen place in Helsinki

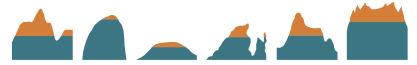
2h

DISCOVERED ISLANDS



MAIN OBSERVATION

How do people who deal with bread react to the concept/process? Would bakers have any comments about bread-related experience? Does the quality of bread matter in this workshop?





In the beginning of this project, we were confused with the terms of wild yeast, starter, sourdough and leaven. While searching for instructions and information on the subject, we found The Helsinki Sourdough Bread Revolution an organization initiated by Jerome Jouanno, a self-taught baker from France with a passion for sourdough bread. The non-profit organization aimed to bring another perspective to Finnish bread by using traditional French baking techniques. It seemed like it would be interesting to collaborate with bakers and to get feedbacks about our project from a baker's point of view. We contacted them through Facebook and met Artem, a professional baker. He showed interest in this project and participated in the workshop with other bakers. The fourth session, therefore, was organized with three professional bakers attending along with the family of one additional member.

DRAWING ISLAND



- Jarkko, a professional baker, translated the instructions for his two sons. With their parents, the children seemed to enjoy the drawing session and expressed curiosity in regards to how their bread would turn out.

- Islands and visual elements were shaped based on participants' interest and desire. One particular case of *Saari Island* included the time-based historical story of his island.

"There used to be homes but the sea level has risen so all the inhabitants had to go up. So traces of homes remained. When moving up, people brought as many trees as they could with them up there. And the people have been so much outdoors so they smell exotic."



MAKING BREAD

- We were asked if dough had to be shaped like the island in the drawing and we told them it did not matter. Therefore, some shaped their bread following the shape of their island, others went with the flow.

- The way Jerome shaped *Saaristoleipa Island* was highly interesting. He flattened the dough and folded it many times. As a result, it came out as a pocket-like bread with a hollow space inside it. Baker's expertise and skills could create a variety of appearances between each of the breads created.





SHARING BREAD

- Due to the limited schedule of participants, we had to skip the sharing bread activity. Instead, after baking and documenting the result, the breads were delivered to the Jarkko's family. They shared a photo of their own sharing bread session afterwards. Jarkko looked very serious about appreciating the taste of his bread island.



REFLECTION

- This workshop worked well as a family activity. With the help of parents, children considerably enjoyed the bread making session.

- Jarkko brought two loaves of authentic sourdough bread so we could enjoy all of the aspects of good bread made out of ingredients from our environment. He also works as an editor of *BREAD Magazine* aiming at connecting people through bread. He, therefore, fully appreciated the value of bread as everyday food with a wealth of meaning that goes well beyond its nutritional value. We had struggled with the authentic quality of sourdough bread produced during the workshops due to the shortened process that lacked enough resting time. The bakers agreed that these bread could not qualify as sourdough bread. However, they appreciated the aim of connecting people, as well as connecting people with their surroundings using sourdough. From this workshop, we decided to keep emphasizing bread as connecting tool between participants and their environments as long as participants found it enjoyable to taste.

- From this point of view, the idea emerged that a simpler version of *Leipäsaari* would be worth a test in order to conduct this workshop for a broader audience in more compact way. What if readymade bread was used? Could it be done individually at home? Would the self-led activity facilitate deeper self-reflection? This idea was developed and implemented as a large-scale workshop in the last workshop setting.

3.5. Families Living on Island



INFORMATION

10 / 10 people (2 sessions)

10 children & 10 adults (parents)

Korean

Family who registered in advance

Café The Finland in Jeju, Korea

2.5h

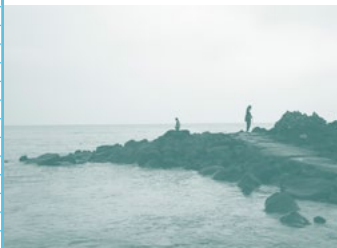
DISCOVERED ISLANDS



MAIN OBSERVATION

How do people living on the island react to the concept/ process? Do environmental settings have an influence on self-reflection? Is it interesting and meaningful to people without any background in art, design or bread?

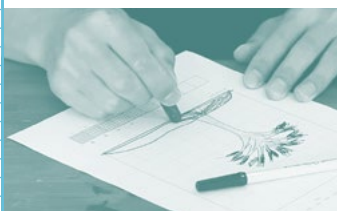




These two workshops were conducted for the first time on an island. Jihyun, who participated in our first workshop, invited us over her home town, Jeju Island, in Korea. The participants were gathered through online advertisement. We wanted to involve local ingredients so that the breads would result in different looks and tastes depending on the environment and food culture of the region. In this workshop, the local ingredients were peanut, carrot and clementine.

DRAWING ISLAND

- Some participants seemed hesitant to draw because of their perceived lack of creative or artistic skills. They also seemed to fear of assessment.
- We expected a distinctive perspective on island to be reflected on drawing, but no particular difference was noticed.
- However, the living circumstances of the participants highly influenced on their island stories, especially among adults. For instance, the social situation of Korea and current hectic lifestyle shaped their island. Most of adults who participated displayed the strong desire to live in an ideal place, escaping from their struggles in daily life. Their stories mainly included happiness, slow and simple life, rest, smile, peace and freedom. In addition, most of participants were family members, which resulted in stories closely related to the happy life of their individual families.



“In the beginning of the world, an island was born and a primitive man lived there. Fresh green sprouts shot up and the world became to exist. I would like to be with empty head without any single thought and movement.”



“This is an island where human, animal and plants live happy life. This came from my hope that every living creature lives smiling and helping each other without worries in this insecure, dangerous world. Trees provide tasty fruits, butterflies travel to find fresh fruits, and fish swim happily without any concern.”



- On the other hand, children, similar to the previously mentioned children's workshop, created fairytale-like stories featuring characters, situation and events such as a tiny bird island with the 3 mm of sea level. Four different parts of this island included a hidden area on the seabed, and included an adventure of ladybugs and a guardian goblin.



MAKING BREAD

- Explaining wild yeast—grown from Finland-fed with Korean local flour—created the mystic, poetic mood derived from the fact that it was alive and traveled with us.
- The conversation between parents and children had been active. Each family member asked each other about what elements they drew in their island drawing and about the ingredients they received.
- Some bread featured high hydration, causing more focus on decorating with additive ingredients than shaping the island.

SHARING BREAD

- Some participants hesitated to share their island stories. I became interested to observe in the drawing session if separate settings would enhance self-expression and raise self-awareness by giving more time and freedom to develop their own stories.
- Sharing bread facilitated communication among participants, even though the major focus on bread was the assessment of the taste.



REFLECTION

- The workshop showed the positive possibility to be a fun family activity to benefit communication between family members by using a multi-sensory experience for both adults and children. However, I sensed that the stories on self were limited to their families. It seemed inevitable to have the influence of a significant existence, but it might distract participants from solely focusing on self. Despite the lack of connection between self and bread, the workshop experience offered an emotionally healing experience to participants, especially for adults who had little time to reflect during their lives and had not had access to a drawing activity or a food-related experience.
- The city center of Jeju Island shows few distinctive attributes of an island, hence no remarkable differences were found in the stories of the participants. It seemed also because the adult participants were relatively young, between 30s and 40s, and grew up in the city life. To see the strong influence of the environmental settings, the workshop should have been conducted in far more different environment and lifestyle.

3.6. Closely-Knit Community

INFORMATION

9 people

20s - 50s

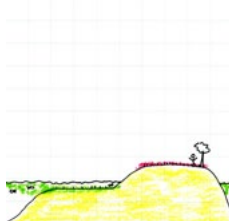
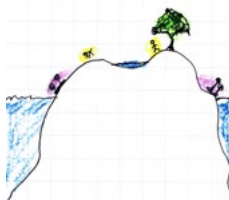
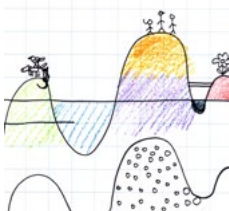
Korean

Closely-knit community, farmers,
baker, architect, artist

Café Book & Bread

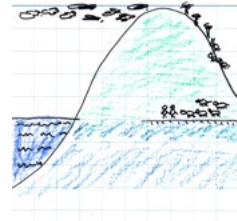
2h - farm visit - 1.5h

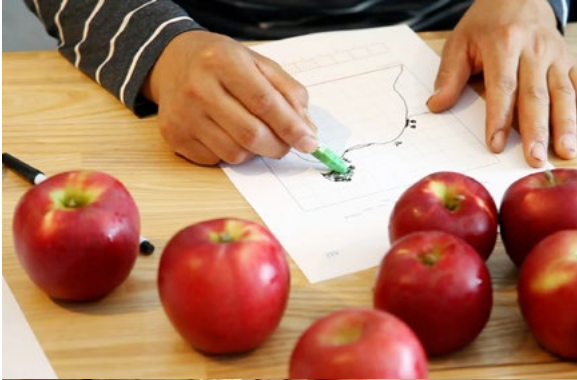
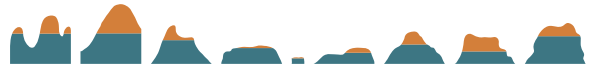
DISCOVERED ISLANDS



MAIN OBSERVATION

How do people in a closely-knit community share similar values and react to the concept or process? How does building the connection between people before the workshop affect on self-expression and sharing stories?



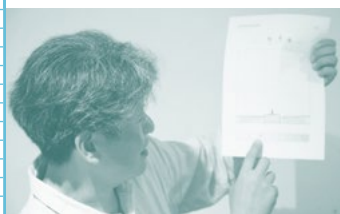




The last small-scale workshop was conducted in Yanggu County, Gangwon Province, in South Korea. Yanggu is located in the geographic center of the Korean peninsula, and for this reason it is called the “navel of Korea.” It is also facing the borderline which gives the area the impression of remoteness. Here, there was small community, a group of nine people, from diverse backgrounds. We had contacted Junghyun, one of the community members who moved to Yanggu with the hope of opening a community-supported bakery in that region. She, as a professional baker, was highly interested in organizing *Leipäsaari* workshop with the community and invited us over for the workshop with the community members. This workshop featured two different aspects from the previous sessions: a closely-knit community of participants and the six hours of workshop process including a visit to the farm owned by a farmer couple. We aimed at sharing deeper life stories by spending more time building a relationship with them through food. We hoped this would eventually help the community feel more connected with each other.

DRAWING ISLAND

- Prior to drawing session, all participants introduced each other. They explained what they do and how they ended up in Yanggu County. The farmer couples shared their emotional stories regarding the experience in organic farming, including their serious struggles with customers to provide good quality of products. The wife showed tears while telling her hard memories as a farmer.
- Some participants shared their stories in relation to their living place and environment. Farmers decided the roughness of land was suitable for cultivation.
- The smallest island ever was created in this workshop. He explained his situation of living on his own with the hope of being independent and having few possessions.



MAKING BREAD

- In the middle of the workshop, while waiting for the dough to rest, we visited the organic farm owned by the farmer couple to see, smell and taste the fresh fruits on the spot.
- Participants largely contributed to the local ingredients for bread: organic apple, paprika and cherry tomato grown by the two farmers, along with the sourdough starter grown by Junghyun.



SHARING BREAD

- The atmosphere was the most comfortable and enjoyable among participants. In this workshop, I found that we did not actually try to observe the efficacy of the workshop because I organically felt that everyone was fully engaged in feeling closer to self and others. This appeared to be because this small community gathered in the region shared similar hope in the way they lived and shared common life values.



REFLECTION

- The pre-sharing stimulated participants to emotionally engage. This further enabled deeper expression of self and they shared their stories with more of an open mind.

- Local ingredients grown by participants highly enriched the meaning of the workshop in terms of connection between participants and their environment.

- Throughout the whole day, food was the central element that connected us to feel more open with each other in and outside of the workshop. We started the day with breakfast made by some of participants. Homemade sourdough bread, assorted homemade spreads, coffee and pumpkin soup were served. Meanwhile having break time, we were again served steamed corn and fresh paprika juice for snack. In addition, we tasted fresh fruits directly from the farm on the spot and from the bread we baked. Experiencing the full, warm atmosphere through homemade food and eating together made us feel closer and more connected to one another.

3.7. Public on Large-Scale

INFORMATION

200 people

Various ages from children to 40s

Korean

Public, random people

Dongdaemoon Design Plaza in
Sesoul

30-40m per each, 3 days of
participatory exhibition

MAIN OBSERVATION

Is this workshop more effective when focusing on drawing in the “being alone” situations in terms of encouraging self-discovery and raising self-awareness? Do participants comprehend the concept/process of the workshop? Does readymade bread serve as tool for multi-sensory experience in the same way as sourdough bread does?

DISCOVERED ISLANDS







Based on our previous smaller-scale workshops, we often found the process of running the workshop to be very time-consuming. We were required to excessively prepare materials necessary in terms of tools, facilities and ingredients. This had always been the major limitation of the project that restricted the number of participants and choice of workshop venues. The idea of a simplified version thus stemmed from this desire to conduct the workshops regardless of place and materials of preparation—in the home of a lighthouse keeper on a remote island for example. Therefore, the DIY version of the workshop was developed to raise portability and accessibility of the project on a large scale for a broader audience. Meanwhile, we decided to participate in the Market One exhibition in Seoul with the DIY version, in collaboration with 000gan, a Seoul-based social design studio in Korea. With a slogan “The Time That Supports Yourself,” the exhibition aimed at encouraging people to spend time by themselves in positive, artistic, and productive ways.



As a result, participants of DIY version of workshop were given: a slice of readymade bread that substituted for sourdough bread; a guidebook that instructed the journey with six questions and recipe transformation; and drawing sheet for personal use. In terms of ingredients, there was a common area where people received a blue-colored jam that was used in place of the amount of water around the island; powdery ingredients for scents; and flavorsome additives for living things. The oven was substituted with a compact toaster that was used for toasting bread in different level of toastiness according to the level of roughness of island. Participant observation and feedbacks were reported by 000gan through video call discussion.



DRAWING ISLAND

- Participants consisted of both adults and children but the concept was complicated to understand when using a booklet only. It seemed necessary to have a brief introduction or a visual material with a clear slogan that gave an idea of what kind of experience the workshop could provide to participants.
- Drawing was encouraged to be done in relaxed, solitary settings with each participant working in his or her own cardboard-made shelter designed and built by each individual.



MAKING BREAD

- The bread-islands created by participants exhibited a higher visual similarity with drawings than the previous workshops using sourdough bread. This had to be caused by the resemblance of the flat bread slice and island drawing in profile. Participants tended to request feedbacks or interpretations about their results. Also, people showed curiosity about others' islands.



REFLECTION

- Overall, around 200 people participated in the *Leipäsaari* project for three days.
- Readymade bread served successfully as a substitute for sourdough bread with the exception of the decreased tactile experience. However, the high efficiency of the process contributed to the remarkable amount of participants. It was very promising to use readymade bread to enhance the accessibility of the project for future plans.
- On the other hand, the entire process, when completed without guidance or sharing, did not seem to be meaningful. Sharing bread and stories was the key of the workshop that gave the value of self-awareness in social relationship.
- We asked the exhibition staff to gather island drawings. Most of participants wanted to share their stories but also possess their drawings. Online sharing could be implemented to connect all participants to share their stories as well as provide feedback on a larger scale.



Overall Result Analysis

4

In order to draw an overview and understand the whole journey, content analysis of stories was conducted in three aspects of workshop experience: 1) thematic analysis of island stories, 2) element analysis of island drawings, 3) feedback analysis regarding participants' multi-sensory experience. The whole atlas of sixty-three islands were arranged and numbered in the order of size. In the general projective drawing, the size of drawing can reveal a condition of emotional arousal (Venger & Morozova, n.d.). Even though the size of sheet was controlled, the overall landscape of discovered islands could be examined in comparison with each other in terms of various shapes and the range of size— from 2 squares to 85 squares out of a hundred.

4.1. Thematic Analysis of Island Stories: Island Formation

The first focus of the analysis referred to the formation of the islands—how the islands were created in the beginning and what aspects of individual were reflected. The initial hypothesis of this workshop referred to the visualized self, projected in the form of island. Participants were expected to express their personal stories on self through personification of themselves into landscape elements. Sixty-three stories were accompanied with drawings and each island story was analyzed/labeled by: 1) general perspectives from which the islands were drawn, 2) detailed themes the stories contained.

Perspective examples

Self:

“My island’s name is Pilvi. I think this island has two sides, like left side allows to get sunshine and, it keeps its freshness and woody feelings. But the other side still loves to get wet, so this cloud makes get sink more with water higher. But I don’t like to divide like happy or sad, I just love two sides as what it is.” (Personality, feelings, desire)

Place to live:

“This is Koti island. This is a very calm, peaceful island where is very nice to be, like homey. But I wanted to have some adventures, like mountains or something you can climb up and look around sea. And there is a tree so you can climb it and can go even higher. There is also forest because I like it. That’s why there are also blueberries because blueberries and forest go together. I love blueberries. (No people?) Yeah, there is no people because we haven’t gone there yet. There’re some birds, birds are nice, they can fly.” (Interest, feelings, desire, experience)

Theme examples

Interest:

"I started drawing what makes me happy: plants, animals, someone I love etc. There is also forest because I like it. That's why there are also blueberries because blueberries and forest go together. I love blueberries."

Desire:

"I hope to live my life doing things as I want. Eat if I'm hungry, sleep if I'm sleepy, and swim if I want to, without any concerns. I want to try to stay with empty head, no thought, no action."

Fictional stories:

"*Otus Island* is like a creature island. There are a few creatures living there but I'm not sure if they are animals or something else. A ladybug landed on an island with a heart sculpture (a plane by which it arrived here and a home) flown by a storm. A guardian goblin made a flag of the island and a witch visit here once a year. There are two other ladybug friends, one who likes handstand, the other who fears water. An oasis has been formed after rain."

Situation:

"My island is small and independent, because I came to this region to live like a secluded island to live by myself."

"What I care the most recently is my family. Therefore, my island is full of beautiful flowers, trees, and the happy home for my family."

Feelings:

"I'm feeling happy to have this time and meet people like you here at the moment. I wanted to visualize very strong, stable feelings of island."

Personality:

"It's just like my personality I'm pretty smooth. I put animals like bee and ants which are symbol for worker, to work a lot because I work too much."

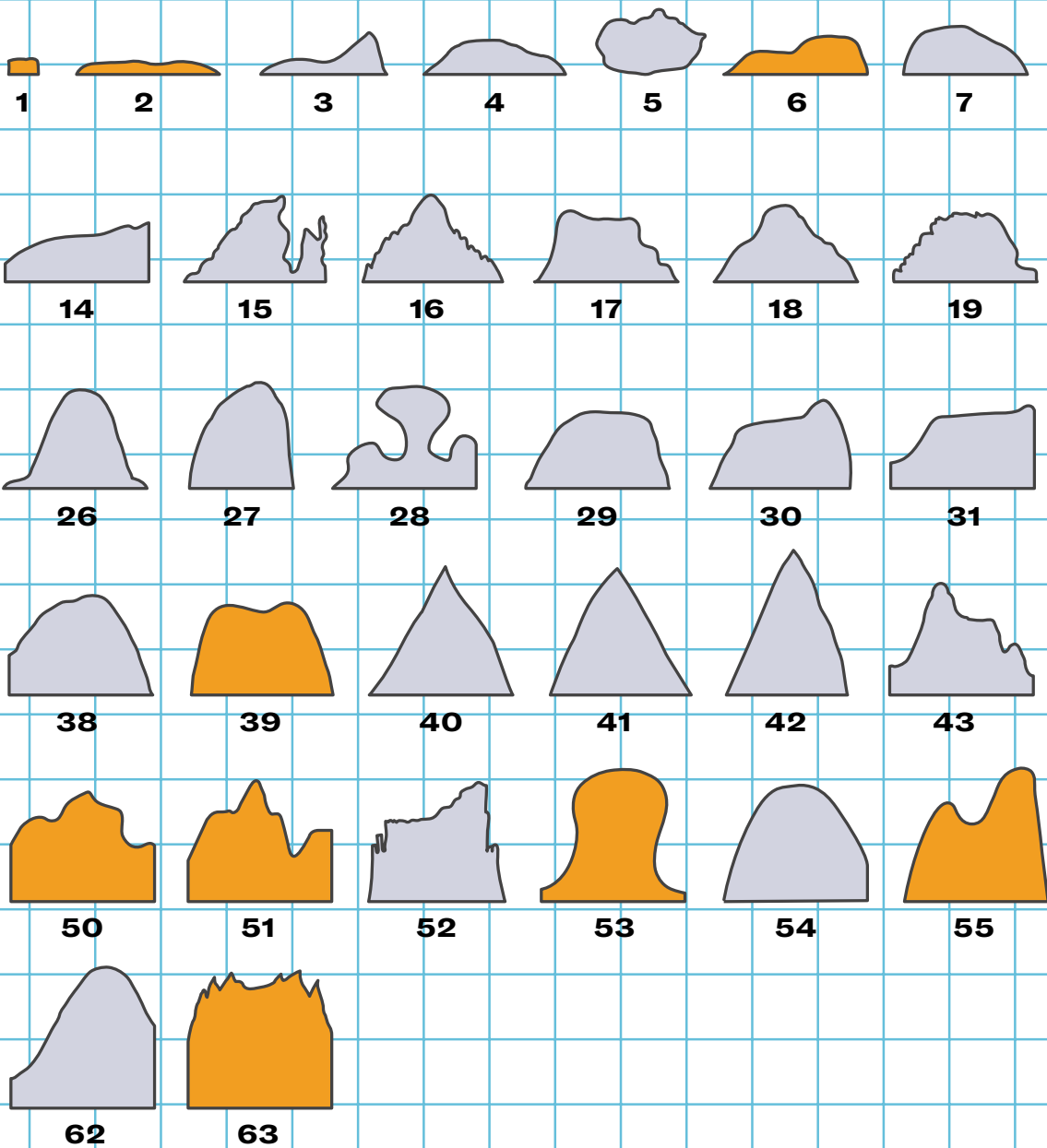
Experience/memory:

"I was born and raised in Jeju Island, South Korea. An island is to me a plentiful mother land where I can totally rely on."

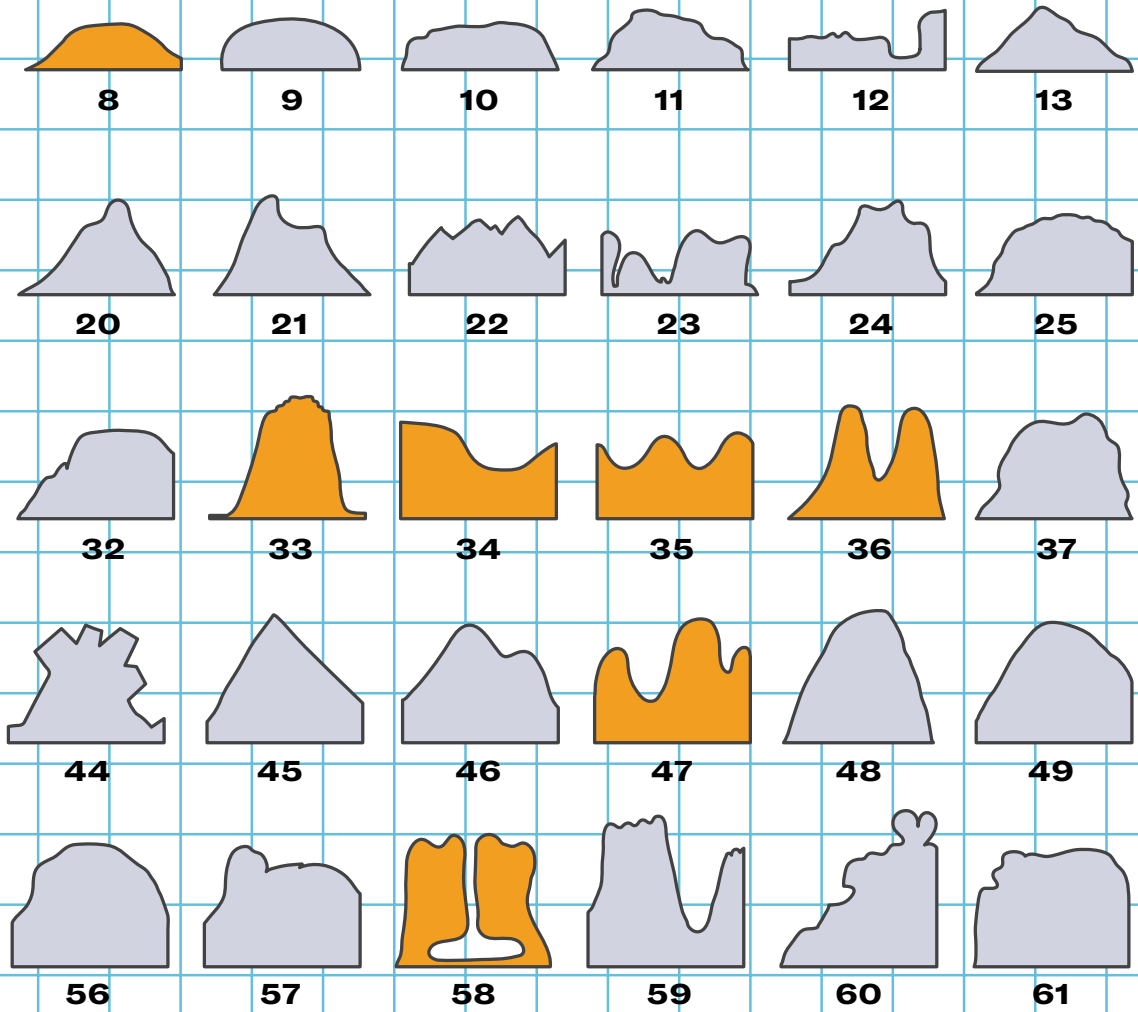
Ever since I lived in Finland, I started appreciating daylight, which affected length of day in the drawing. I drew my island in retrospect of my life struggling with and adopting in new environments in diverse countries including Helsinki."

 Place

 Self



[49] Thematic analysis: the atlas of 63 islands drawn by adult participants in order of size.



Perspective: Island as self vs place to live

Self: 16 (25,4 %)

Place to live: 47 (74,6 %)

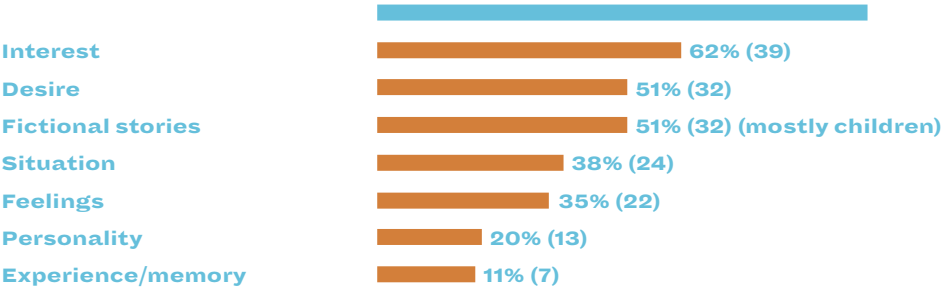
Self: 16 (44,4 %)

Place to live: 20 (55,5 %) *

*Adult only

*When an island indicates both self and place, it was counted as self.

[50] Thematic analysis: themes from stories that shaped island.

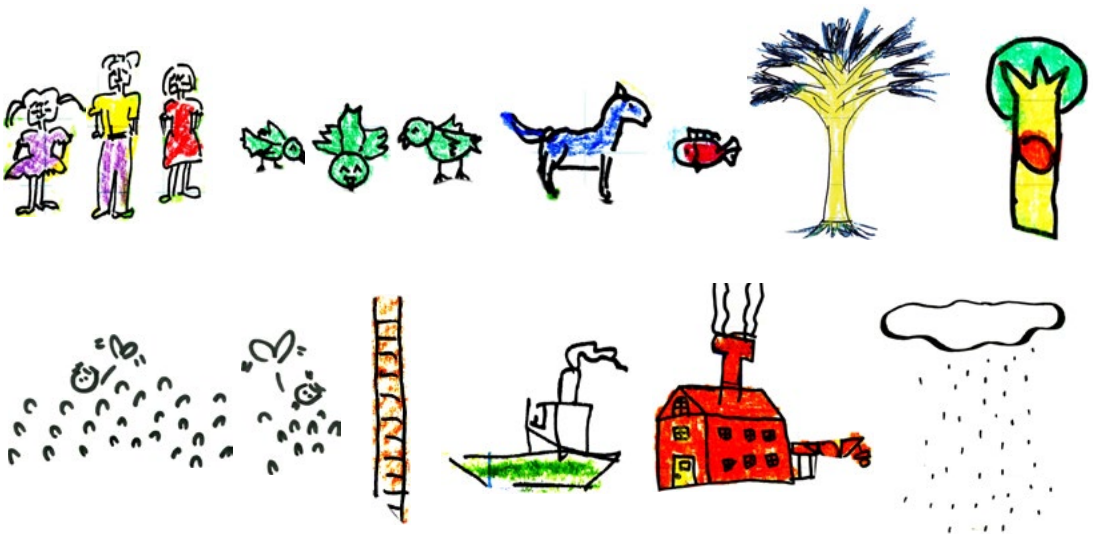


Firstly, there are two perspectives on island drawing in relation to self-expression—*island as self* and *island as place* to live [48]. As opposed to the initial assumption, a quarter of the participants considered an island as a spatial object. The number decreased to half, excluding children’s cases which indicated the tendency toward the limited capacity of various graphic elements and generating conceptual thinking. Also, children’s personalities appear as drawings of individual fantasies and images (Krampen, 1991). *Self* group directly interpreted and applied the visual elements of each question for personality expression as expected: the hidden part of island projected the hidden side of person. It projected the multi-faceted personality defined the multi-layered or double-sided structure of the island. On the other hand, the *Place* group imagined an ideal place to live, indirectly showing the aspects of themselves through elements of island; interests were presented as living things to live with them (e.g., family members, dogs, blueberries); current situations as symbolic elements (e.g., lonely animals, survival supplies, self-sufficient islands); and feelings as happy characters.

Overall, most of adult participants, to some extent, communicated their personal stories, such as interest, desire, situation, feelings, personality and experience in order of frequency [49]. Desire—positive desire in general—presented the highest frequency among other themes. On the other hand, children typically expressed their current interests with fictional stories with simple plot and favorite animals as the main characters. Those elements drawn by children seemed to reflect some features of themselves that could be interpreted from a psychoanalytic perspective. At this point, the the process would then require extensive level of expertise which is beyond the scope of this study. I, therefore, chose to focus on the case of adults for the following element analysis.

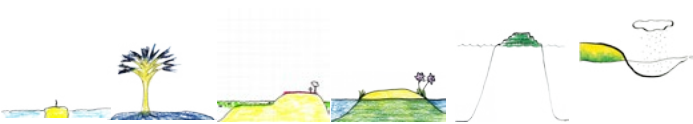





4.2. Element Analysis of Island Drawings

The second focus of the analysis referred to the elements of island drawing—what features were observed on the islands and how people visualized their personal stories. In this case, the children's drawings were excluded in order to focus on personal stories on self with regard to the topic of this study. Therefore, each of the thirty-six drawings, sixteen from the *Self* group and twenty from the *Place* group, were individually inspected for the emergence of visual features in island drawings. To identify the patterns or distinctive features in island drawings, the visual elements had to be dissected and compared on the table. In addition, since every single element displayed personal characteristic of the participants, a visual form of data analysis was therefore chosen rather than measuring elements in numerical form. There were four groups of visual property to be observed for each of the island drawings: 1) the appearance of island (e.g., size, shape, level of exposure), 2) ecosystem (e.g., human, flora, fauna), 3) man-made structure (e.g., house, bridge, transportation), and 4) additional drawing features (e.g., weather or other unrecognizable elements) [51].










[51] Examples from the participants' drawings regarding ecosystem, man-made structure and additional features.

Self

DRAWING	
SIZE SHAPE SEA LEVEL	
HUMAN	
FAUNA	
FLORA	
MAN-MADE	
OTEHRS	

Place

[52] Element analysis of islands drawn by adults:
self group (16 islands) and *place* group (20 islands).



Size, Shape, Sea level

No remarkable attribute was actually found in terms of the appearance of island. The range of size varied. Most of islands featured the level of submergence of more than half under the water or 63% on average. Most revealed island and most hidden island were both in the *Self* group, showing 18% and 92% of submergence respectively.

Ecosystem

Noticeable differences were found between *Self* and *Place* groups in the frequent emergence depiction of living things and the diversity of species. The *Self* group had a tendency towards a more simplified and lesser amount of elements on the island compared to *Place* group. Human figures were more evident in the *Place* group while only three drawings among *Self* group feature human figure representing self or family. In both groups, most drawings consist of flowers, trees and animals. More diverse species inhabited on the islands of *Place* group whereas the number of species of flora or fauna do not exceed three for each island in *Self* group.

Man-made Structure & Additional Features

In drawings of *Self* group, no man-made structure was found except a bridge in one drawing while the *Place* group included six structures drawn as house, shelters or saunas. In terms of additional features, few additional elements were found and clouds were the only elements found in both groups. In fact, house and weather-related elements were more often observed in the children's drawings. It appeared that the children seemed to draw the pictorial elements with which they are familiar with from previous learning and experiences (Thomas, 1995). Therefore, they tended to include the elements that they habitually drew.

On the whole, it is plausible that two perspectives of drawing an island as *self* and *place* determine the level of diverse visual elements. When it comes to imagining island as *Self*, people seemed to consciously include each element with the deliberate attempt to visualize focusing on self. On the other hand, drawing island as *Place* with the spatial concept appears to expand the focus of drawing to their surroundings, including relationships with other living things. From this, the repertory of graphic elements expands and becomes more extensive.

4.3. Multi-Sensory Experience through Bread

Each workshop concluded with casual discussion on the workshop experiences of participants while eating each other's bread-islands. The main questions we asked included: 1) how did they describe the feelings and experiences throughout the workshop process, 2) how did the multi-sensory interventions enable self-expression and sharing stories with others.

Overall, most adult participants understood the objective of this workshop and the poetic meaning of the journey to inner island. In addition, people enjoyed the experience that led to sensorial self-reflection and self-expression in positive ways. For the group of intimate people, the workshop enabled them to see how each person's characteristics and personal attitudes that they were aware of were reflected on their drawing and bread. For the group of new people, it helped them to organically share the aspects of self that they rarely revealed to people who were not close to them. Positive feedback contained the following words: fun, interesting, new experience, positive, tasty, unpredictable, philosophical, happiness, warm, curious, creative. Negative comments refer to following: difficult, hesitating, weak connection, bland taste, hard texture.

There was a tendency toward a highly positive value of bread appreciated by participants. Bread served as familiar, yet interesting tool for expressing self and knowing others through different senses. Moreover, it evoked a positive atmosphere while making, waiting, and eating the bread. The soft, warm impression of freshly baked bread contributed to people's emotional, sensorial engagement in the workshop. Participants tried to observe and feel others by comparison in shape, ingredients, smell, texture and, most importantly, taste.

Some excerpt from participants' feedbacks are as follows:

"It was interesting to see the difference between people by taste, shape, texture of bread. The more different the bread appeared, the more interesting the experience became."

"It was meaningful to see my bread-islands as well as others, which led to think about others' life."

"Reflecting myself could've be positive or negative, this workshop led me

to express myself in a fun, positive way. Unpredictability of bread made the experience more interesting.”

“It was not easy task to express myself in a shape of an island. After the workshop I started thinking about the question—what kind of island I would be.”

However, the weak connection between island drawing and the bread-island was identified by some of the participants. In terms of shape in particular, bread making sometimes resulted in less relevant shape compared to the island drawing. This issue was caused from the defined hydration level based of the sea level of each drawing. Even though we designed the texture of dough expecting to identify how much participants’ islands were hidden under the water by looking at the flatness of the bread, some people wanted to have more capacity to control the shape of bread for self-expression. For many participants, the taste of bread was prioritized to feel the difference of others than smell, texture and shape. Appreciating good taste was frequently focused on while sharing bread. We tried to encourage people to feel the variety based on other senses.



5

To the Next Journey

Overall Findings and Evaluation of Research Questions 1

The *Leipäsaari* project has been an emotional, self-conscious journey of creating island drawings and bread making as tools for self-expression and communication. As a result of the project, sixty-three pairs of islands and their corresponding breads have been discovered through six small-scale workshops. The simplified version of bread-island was tested by two hundred people in a participatory exhibition. This study intended to explore a fun, creative way to express self by combining universal methods accessible to everyone—drawing and making food. Ultimately, the experimental workshop has been developed to help people to engage in sensory-based, self-expression by focusing on themselves as well as sharing their stories with others.

Below I have evaluated the major research questions based on overall findings and personal insights throughout the stages of the project.

The first question involved the efficacy of multi-sensorial storytelling in terms of richer experience of self-expression. Apart from typical introduction about self in the form of verbal narratives, this workshop was an attempt to suggest the multi-sensory method to contemplate self and draw on deeper personal stories. The initial hypothesis referred to the visualized self, projected into the form of island. As a result of the workshops, island drawing drew on more diverse stories from the perspective of island seen as personified self or an ideal place to live than typical verbal communication. This non-first-person narratives—using “this island” instead of “I”—enabled people to observe themselves in more objective perspectives as an observer, thereby helping them to express rarely told aspects of themselves. They told personal stories which included interests, fictional stories, current situations, living environments, feelings, personality, and memory.

In addition, bread, as multi-sensory intervention, enhanced participants’ experience emotionally and physically while making, waiting, smelling, and eating it. The soft, warm feelings of freshly baked bread contributed to people’s emotional, sensorial engagement in the workshop. Also, the unpredictability of taste and unfamiliarity with the bread making process led people to concentrate on the long process of the workshop.

The second research question referred to the feasibility of universal, yet creative activity that would facilitate raising self-awareness as well as sharing stories with others. In this project, drawing and bread both served not only as familiar subjects but as creative tools that

were rarely combined for self-expression. Participants were highly interested in visualizing and materializing abstract concept of inner self as an island into a multi-sensory object like bread. Regarding the self-awareness, I found island drawing helped people explore deeper aspects of self as explained above, and bread mainly contributed to sharing through conversation and raising awareness of others. People tried to observe and feel others by comparison bread to shape, ingredients, smell, texture and, most importantly, taste. The meaning of bread, however, as “self” seemed to be less effective than island drawing.

However, connecting self with others was still the critical part of the workshop that distinguished it from typical projective drawing activities. If this workshop only included island drawing and sharing stories, the emotional and psychological engagement would have been restricted. In addition, as Bruner (2003) states that self is also shaped based on the apparent esteem of others. Raising awareness of others ultimately resulted in self-construction. In that sense, bread functioned as the facilitator for people to see the differences of others in a positive perspective with regard to the positive value of freshly baked bread.

In summary, based on the feedbacks and observation of participants, it appeared that this workshop would have a positive impact on self for desirable thinking, escaping from reality and daily life. This workshop demonstrated its high potentiality as a creative, emotional activity for adults who lack time to focus on self as well as to communicate with others.

Problems and Limitations 2

As for the small-scale workshop, the major limitation was the time-consuming process and extensive preparation time required in regards to ingredients, tools and oven for freshly baked bread. Along with this considerable time and effort, this also restricted the number of participants and decreased the opportunity to spread out regardless of location. In order to raise portability and accessibility of the project on a large scale for a broader audience, we conducted the simplified trial in the Market One exhibition. However, I still found some issues, including the limitation of shaping a slice of bread and the absence of sharing opportunity with others.

Since including psychology and psychoanalytic approaches, the scope of research field became too extensive for non-expert. Throughout the

research, I frequently encountered a considerable amount of materials that demanded a certain level of background knowledge. Even though the objective of this project was not clinical efficacy of therapeutic activity, the process of workshop often entailed theoretical expertise for a greater experience. The major limitation that often occurred was when the drawings featured possibly hidden or multiple meanings. The engagement of a psychologist or therapist would have benefitted this workshop for a deeper, richer understanding of participants' reactions and experience. Therefore, it would have enriched the reflection of the workshop process and what people told about themselves, despite it not aiming to providing the psychological interpretation of island drawings.

In children's case in particular, some of the most interesting island stories were created. I could not, however, investigate whether they achieved self-awareness through this workshop. Also, the settings in the drawing session should have been controlled with enough physical space between children. This was because the young children seemed to be influenced by others' drawings.

In terms of bread as multi-sensory intervention, the considerably positive impact was clear. Apparently, however, a weaker connection between bread and island could be reconsidered in two approaches. Firstly, before sharing bread, we could have had time to observe each other's bread, like an imaginary archipelago tour. The shape and size of breads are temporary attributes that first disappear, hence it would be meaningful to guess the size of the islands and the sea level based on the size and flatness of bread. Secondly, the formability of dough could be increased by adjusting the range of hydration or even by applying the identical hydration, enabling the capacity of being shaped like clay. It could increase the variety of shape, then the sea level could be replaced with something else.

Future Possibilities of the Study

3

As an ongoing project, *Leipäsaari* will continue to develop after this research, considering quantitative and qualitative aspects of the workshop.

Firstly, the workshop would broaden the scope of participants. Along with a varieties of nationality, background, and age, the focus of self-awareness and communication with others would be useful communication tool for socially marginalized groups from various life

situations. Such marginalized groups would include seniors, refugees, and people with a disabilities. In addition, gathering island stories from people living in diverse circumstances would be interesting to compare with each other. This would consist of people living in isolated areas in different distances, populations and sizes of habitation.

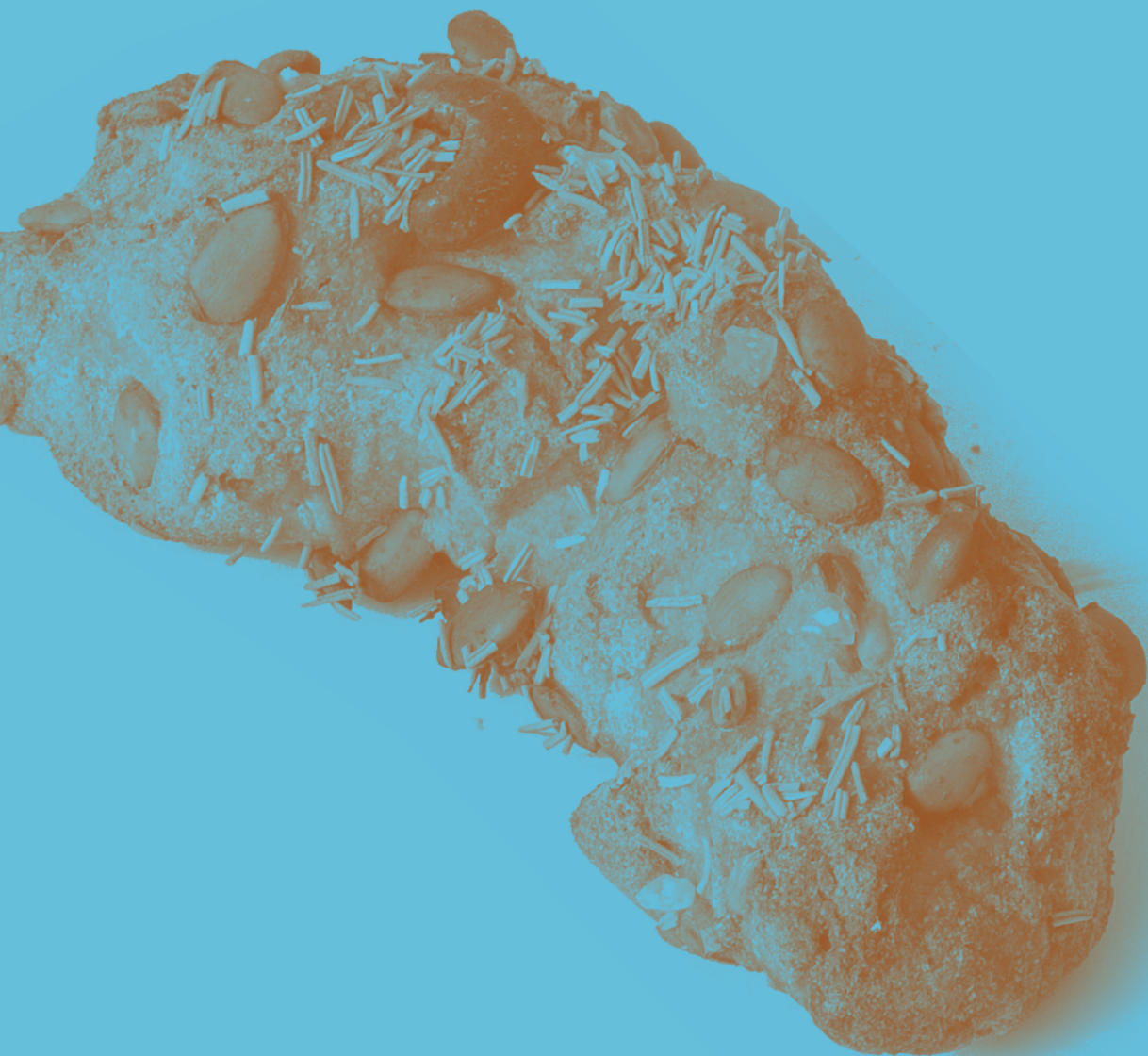
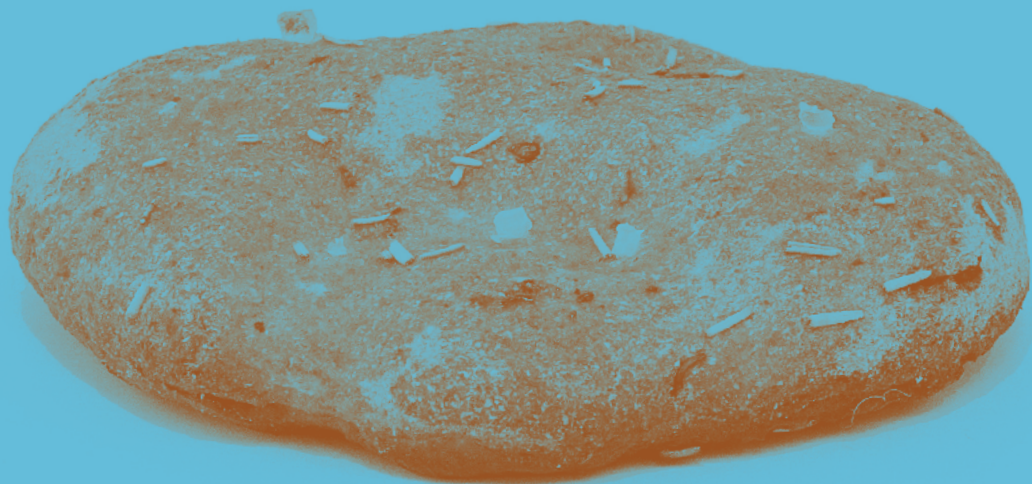
In order to implement this, the simplified *Leipäsaari* kit should be developed to augment the portability and accessibility of the project. The previous version presented two limitations regarding the workshop process—the restricted capacity of visualization with a slice of bread and lack of communication without a sharing session. The range of formability could be widened by the use of cube type readymade bread and the communication issues could be investigated by implementing an online bread-island map.

Secondly, as for the qualitative aspect of the process development, the workshop could benefit from the collaboration with psychologist or therapist. Even though, in the beginning, the objective of this project was not clinical efficacy of therapeutic activity, it would be worthwhile to explore incorporating therapeutic expertise to enhance a greater experience of self-discovery. Then, the workshop participants could also include people with mental health issues.



[53] Cube type readymade bread test.

The stories and visual materials of the entire archipelago can be found at: www.leipasaari.com





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